

THE ARCHITECTURAL RECORD

VOLUME 63

JANUARY, 1928

NUMBER I

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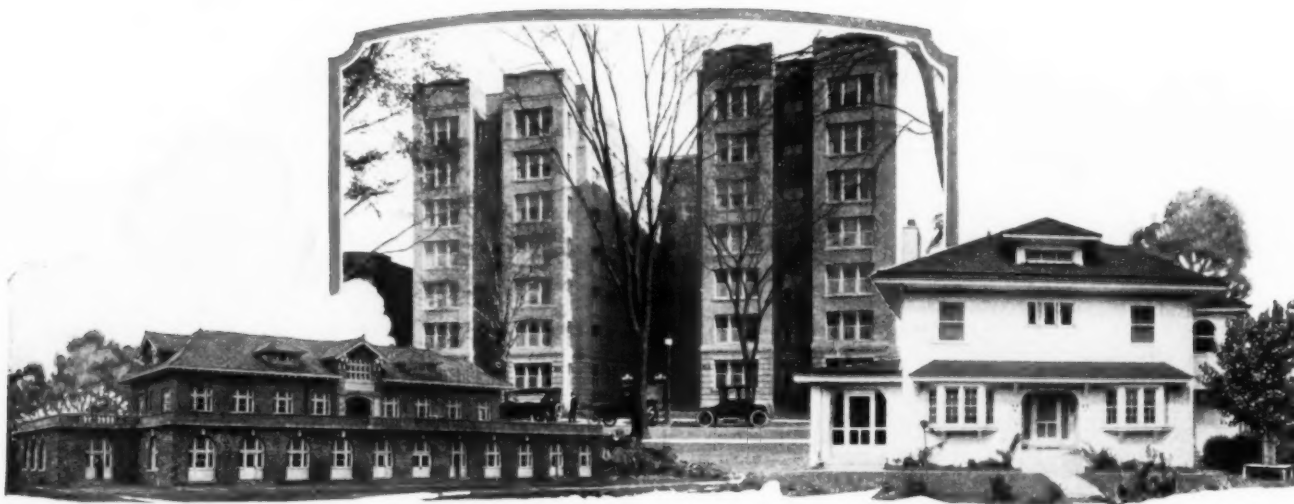
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Preliminary pastel sketch of central figures in "Electrical Communication"—a series of mural decorations for the Bell Telephone Laboratories

BY EDWARD TRUMBULL, MURAL PAINTER

THE ARCHITECTURAL RECORD

*An Illustrated Monthly Magazine of Architecture
and The Allied Arts and Crafts*

VOLUME 63

JANUARY, 1928

NUMBER I

A WORD ABOUT THE NEW FORMAT

THE changed appearance of The Record seems to call for an explanation and possibly for a restatement of editorial purpose. The page-size is plainly a concession to the universal demand for standardization. Having determined to accept the unit measure commonly employed in the professions and industries (paper making, the manufacture of filing cabinets and many others) which react upon the publishing business, we ask no one to admire the dimensions of the page. Our problem was in a modest way similar to that of the architect who undertakes to design specific character and distinction into a building which is really an assemblage of standardized materials and fixtures. It may well be—has indeed been argued—that the proper aim of the movement toward modern expression in architecture is to invest buildings assembled from trade catalogues with a feeling of coherence, individually and collectively. This interesting thesis is mentioned with the canny reservation that it is not to be regarded as a confession but as an illustration of the procedure followed in arriving at the new format.

The page-size fixed by the principle of standardization, an equally authentic principle was resorted to for the embellishment—collaboration by allied arts. The typographical design is the work of Frederic W. Goudy. The type faces originated by him are noted for purity of form—an architectural quality derived from monumental inscriptions as well as from the classic tradition in the art of printing. Then, too, Mr. Goudy's epigraphic studies have exercised a noteworthy influence upon architectural lettering. It was quite the natural thing for an architectural magazine to do, therefore, to turn to Mr. Goudy for collaboration. He has selected his own Garamont type for the body of the text, and has cut special faces for running heads, captions and the like. The execution of the design, its sympathetic interpretation and detailed application in the make-up of the magazine, has been carried out by Charles D. DeVinne of The Record staff.

Editors and other people are apt to be slow in organizing their response to unaccustomed stimuli. The small size was adopted on the theory that text which contained news value, informed criticism or reasoned suggestion would be read by many and for these the reading should be made convenient. The Record in this size has obtained the largest circulation among architects of any architectural journal. Comparative subscription statistics

therefore seem to say that architects read. Yet some of our most positive informants tell us that architects do not read, that they study plates and file such as may be useful for reference. The tendency to generalize, to conventionalize, to personify is a valuable function in art, but provokes a disturbing gaiety in efforts toward objective analysis. If for the moment we distrust generalization and abide by commonsensible observation, we are forced to admit that inveterate readers whose habits we happen to know are also discriminating collectors of plates. Probably the satisfaction of having plates from this magazine uniform in size with plates from other sources will compensate old friends of *The Record* for some loss of convenience to the text reading habit. In any event, the principle of standardization has editorial as well as utilitarian advantages, because the larger page admits categories of illustration not heretofore practicable.

The new form implies development rather than change of editorial aim. An architectural magazine, like some indispensable farm animals, is bound to serve a dual purpose. The larger *Record*, with greater variety of illustrations, more legible and better printed, will be a better dual purpose magazine. As to the editorial policy which we purpose to keep inviolate—well, to be sincere, which we hope is one element of the policy, we are not analytic enough to define it accurately. We have the cheerful conviction, however, that so long as the editors exercise a lively, directed curiosity, cherish a generous appreciation of all aspects of merit, and cultivate collaboration by interesting, progressive people of specialized knowledge, *The Record* will command attention.

In the early nineties, when *The Record* was founded, American architecture was opening a new chapter, just as it is now. The steel-frame building was being introduced and Louis H. Sullivan was moved to challenge tradition with brilliant experiments in expression for this characteristic type of modern construction. However, the formative influences in American architecture contemporary with Sullivan were mainly the *École des Beaux-Arts* and the lucid editing of the Italian Renaissance which proceeded from the office of McKim, Mead & White. A rich and copious architectural convention was established on American soil which now offers inviting avenues of departure for evolutionary experiment. The chapter in architecture which closed with the War, and which was illustrated and appraised in *The Record* by Herbert Croly, Montgomery Schuyler, Russell Sturgis and others, is historically significant partly for certain origins of modernism but more especially for the diffusion of cultured taste and technical excellence in architectural practice.

We shall be content if the new chapter is as promptly and competently recorded in the standard-size magazine. That it will be interesting we can not doubt, but upon this Delphic utterance we are not prepared to expand very much. There will probably be something about ferro-concrete, about architectural polychromy, about a more effective direction and use of the allied arts and the crafts. Possibly the impulse originated by Sullivan, developed by Frank Lloyd Wright and amplified abroad will bring repercussions from Europe. No doubt standardized shapes and machine-made surfaces will find their logical place in design. That there will be movement, enterprise, new feeling is clear from the evidence we—more particularly, my colleague A. Lawrence Kocher—have taken pains to bring together in the present number.

MICHAEL A. MIKKELSEN

THE FIDELITY MUTUAL LIFE INSURANCE COMPANY
BUILDING, PHILADELPHIA

ZANTZINGER, BORIE & MEDARY, ARCHITECTS

1. COLLABORATION IN DESIGN

By Leon V. Solon

2. THE PLANNING OF A LIFE INSURANCE BUILDING

By Harry Arthur Hopf

1. COLLABORATION IN DESIGN

NEW PREMISES for collaboration with architecture by the allied arts have been admirably worked out in the Fidelity Insurance Building. Structural embellishment identified with historic types of stylistic expression has perforce been subject to rigid observance of precedent. However, the aspiration toward greater freedom for architectural invention requires that the scenic function of decoration be anticipated in structural composition. In this building structural interest has been deliberately subordinated in the desire to create decorative opportunity. Features usually endowed with perfunctory manipulation were treated in such fashion that decorative invention became obligatory. Structural mass, in great simplicity, was made the field for embellishment of spectacular character.

We are impressed with the significance of this composition as marking a departure in professional policy and schematic organization; it exemplifies a principle in co-ordinated effort which might well serve as a model in future practice. The precise relation of structural and decorative functions in architectural effect is, for the moment, an indeterminate quantity. Modern expression employs color and gold freely in ornamentation on account of their immense decorative value. With the departure from monotone sculptural embellishment, and the introduction of tonal quantities into decorative statement, a new architectonic relation develops. A new basis for effect computation must consequently be formulated,

in which this augmented condition of emphasis in decoration is compensated for by reactive simplicity in structural area. This particular problem has been admirably solved in the composition under discussion; the precise effect potentialities of structural and decorative areas have been sensed and mutually adjusted in terms of spatial relation.

Compositions of this character involve a new order of experience, directed to determining the scenic capabilities of decorative mass in terms of tonality and hue, as a medium for effect quite apart from relief apprehended in conditions of light and shade. This change of medium necessitates a totally different attitude towards the ornamental subject in architectural composition, and a new basis for calculating ornamental scale and emphasis. Varying degrees in visibility result from the various manners in which a feature can be treated with substances or media in contrasting chromatic or tonal relations. The architect is compelled to make intensive study of decorative capabilities in associated crafts; greater responsibility is incurred by the craftsman in developing appropriate resources of a decorative nature which may be applied to architectural requirements in a predetermined measure of effect force.

The great handicap under which such crafts have hitherto labored consists in the very subordinate position allotted them in imaginative development. The restraint imposed has been in a measure beneficial, because it has promoted the establishment of



Photo, Fischer

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LEE LAWRIE, SCULPTOR

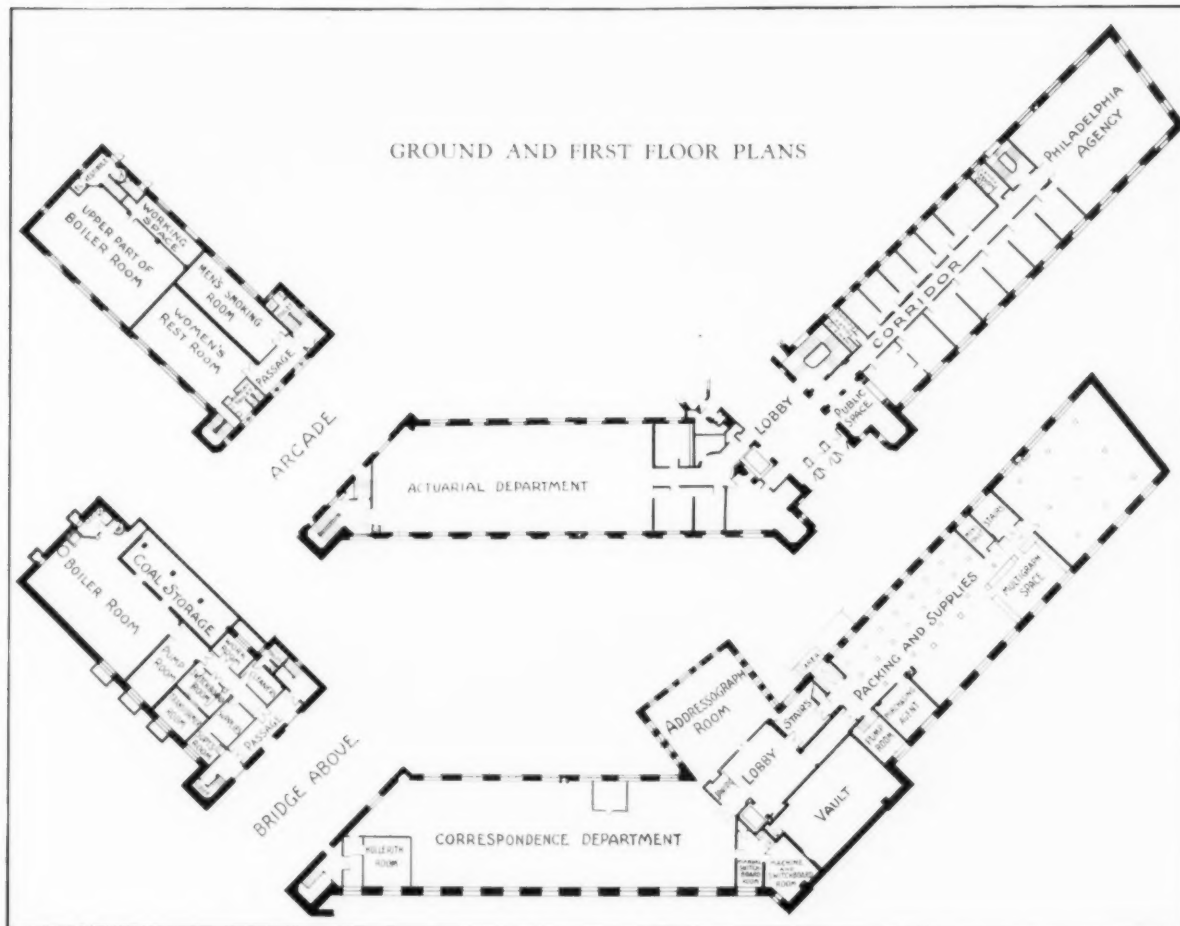
a high technical standard, but decorative invention has been discouraged by the dominance of traditional stylistic ideals.

In craft development the arts of metal have enjoyed the greatest opportunity through architectural encouragement, with a resultant state of technical proficiency, but the nature of the expression is in the main archaeological, and of a lower order of merit in design than in technical accomplishment. In terra-cotta we find perhaps the saddest misconceptions with respect to decorative possibilities, yet this craft has achieved an advanced state of perfection in technical procedure which far surpasses

that acquired in any previous period.

The obligation to state ornamental subject in terms of tonality implies a more intimate collaboration in composition. The silhouetting of ornamental form in tone or color compels calculation of spatial relations between subject and field with far greater precision than when light on relief is the medium for statement; this necessitates acquaintance with the potentialities of craft media employed for color effect.

The premises for collaborative effort supplied by the architects in the Insurance building have been sympathetically developed by Lee Lawrie, who displays keen



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H. A. HOPF, PLANNING SPECIALIST

sensibility to architectonic quantities in composite effect; he shows an architectural inclination developed to a condition of maturity which is rarely encountered in his profession at the present time. In each structural item allotted to him he visualizes opportunity for scenic development which he contrives with minute regard for its architectonic function; a measure of sculptural effect is regarded as a predetermined quantity. Here out of the almost barren entrance arch arise the conventionalized symbolic figures; the arch itself is a species of niche for an impressive gilt grille; gilt panels inlaid in the windows are

delightful incidents in the façade, contrived with a simplicity in composition which recalls the spacing of Greek vase subjects.

2. THE PLANNING OF A LIFE INSURANCE BUILDING

THE planning of a home office for a life insurance company has many perplexing phases of a non-architectural character which relate directly to the complex and often conflicting requirements of the work to be carried on in the building. If the problem is to be properly solved, and extensive and troublesome changes and alterations are to be avoided in the future, the



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performance of the planning function must be dominated by recognition of the necessity for expressing in the completed structure the highly specialized operating requirements of the organization which it is intended to house.

Among the most important considerations which a life insurance company has to face in embarking on a new building project are those relating to the selection of a site. The trend of location today is away from the center of the city; land is cheaper, there is freedom from the limitations which exist in the center of the city, no obstructions to light are encountered, and questions of scarcity of space, of development, growth, expansion—all these can be much better met in such a location. Furthermore, the possibility which is thus provided of planning a building for exclusive occupancy eliminates numerous problems which simply cannot be separated from the planning of a building in the center of a city.

Except in cases where life insurance companies own suburban acreage and thus have an abundance of ground, some of which may be utilized for recreational and athletic activities—it is usually unwise for a company to commit itself to a definite site until it has decided upon the kind of building called for by its requirements, present and prospective. Unless a very careful study is first undertaken along these lines, it may not be discovered until too late that some of the fundamental ideas which ought to be carried out in connection with the planning of the building are impossible of execution because of inherent limitations in the site. The importance of this aspect of the building project cannot be overemphasized because of the bearing of the various factors involved upon the final result to be attained. Some of them have an influence on cost, some on design of building, some on appearance, publicity value, etc., some on working conditions and others on the securing of personnel. Many of them have a direct connection with the attainment of

economic and effective operating results, an objective which should be placed above all other considerations.

Passing over the questions that have to do with the selection of the site, let us consider the factors relating directly to the projected building which must be determined jointly by the architect and the building committee. How big a building shall be planned? What will be its immediate and ultimate proportions? How many stories shall it have?

Insofar as the answers to these questions are influenced by administrative rather than by architectural considerations, they must rest upon a careful analysis of present conditions and an estimate of probable future growth. No company can afford to leave the problem of size to haphazard determination, based upon faulty premises and insufficient or erroneous data; on the contrary, one of the best investments it can make is a thorough-going study of actual and future space requirements conducted according to a definite technique which derives its supporting data through analysis of methods of procedure, classification of the work of each department and enumeration of employees, both departmentally and subdivided according to typical positions, etc. Following out this technique, exact measurements of space actually occupied are made and to the resulting figures are added, in all cases where density of occupancy is too great for effective work, additional areas representing minimum standards per person of net utilizable space which have successfully stood the test of practical requirements. Beyond this, the analysis takes into account the character and volume of new work which may be anticipated during the period to elapse before occupancy of the new building.

Estimates are compiled of the personnel requirements regarded as necessary at the approximate time of completion of the new building and for a period of five years thereafter, and of the space requirements as of

the same dates, according to approved standards. The accurate information obtained in this manner enables the building committee to furnish the architect with basic figures without which the determination of the size and general proportions of the building cannot be intelligently and correctly arrived at.

Assuming that a consensus of opinion has been reached concerning the area to be provided for in the new building, the next question that presents itself is the problem of height. A good many variable factors enter into consideration, but from the standpoint of office planning we may confine ourselves to those which are directly pertinent to the needs and requirements of the work itself. For each given organization it becomes a matter of special determination whether the development shall be mainly horizontal or vertical.

As a rule, it will be found that the organization of a life insurance company is composed of three or four large departments and a number of smaller departments. From the practical standpoint it is advisable to locate each of the large departments on a different floor, so that growth and expansion may occur into areas immediately adjacent to those initially occupied. It is good planning to associate smaller departments with the larger departments on each floor, so that as the need appears these smaller units may be easily displaced and relocated in other parts of the building.

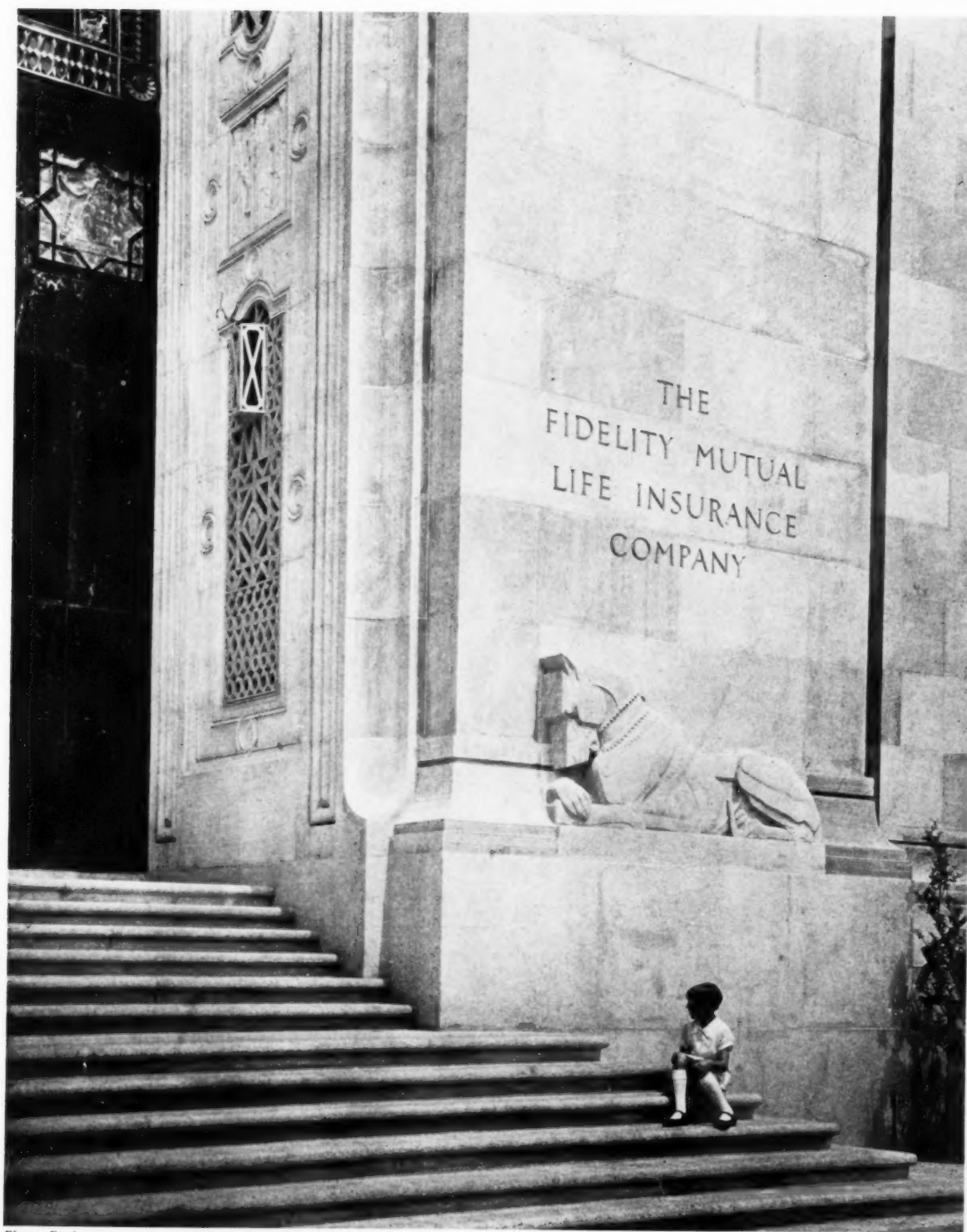
It should be understood in this connection that there are positive limits to horizontal expansion of related work. If these are exceeded, the cost of intercommunication becomes excessive, passage of work through the office is obstructed, and inordinate delays in the performance of successive steps in the procedure are likely to occur. In such cases it is better to effect a separation of the functions and to place a part thereof on the next floor above or below, thus providing vertical communication, which may be facilitated by special

stairways, lifts, pneumatic tubes, or other devices.

As far as expansion in the future is concerned, it is of first importance when planning the initial unit to visualize clearly the ultimate structure, to analyze thoroughly the problems of horizontal and vertical communication and to make sure that, when the demands of growth must be met in a concrete manner, expansion of the building will be accomplished by methods which are relatively inexpensive and can be effected without serious interference with existing operating conditions.

In approaching the problems of interior arrangement of a life insurance office building designed for exclusive occupancy, reference should be made first of all to arrangement of the steel columns. Effective office procedure is based largely upon successful application of the principle of forward movement of work. The full scope of this principle can be realized only if large, open and comparatively unobstructed work areas are available. The ideal arrangement, even considering the factor of increased cost, is to have only one row of columns in addition to those located at the perimeter of the building. This should be so placed that it will divide the space into two unequal parts, a wide and a narrow area paralleling each other. The former will then provide a general work room without obstructions of any kind, and the latter may be subdivided into any convenient number of private offices. In this manner flexibility of arrangement and adjustability to changing conditions are secured.

The next feature to be discussed involves two factors which may be referred to jointly i.e., width of wings and size of bays. Even under superior conditions of natural illumination, daylight for effective utilization does not penetrate into an office building more than twenty-five to thirty feet. This would indicate that, from the practical standpoint, sixty feet would be the maximum dimension to be considered for the

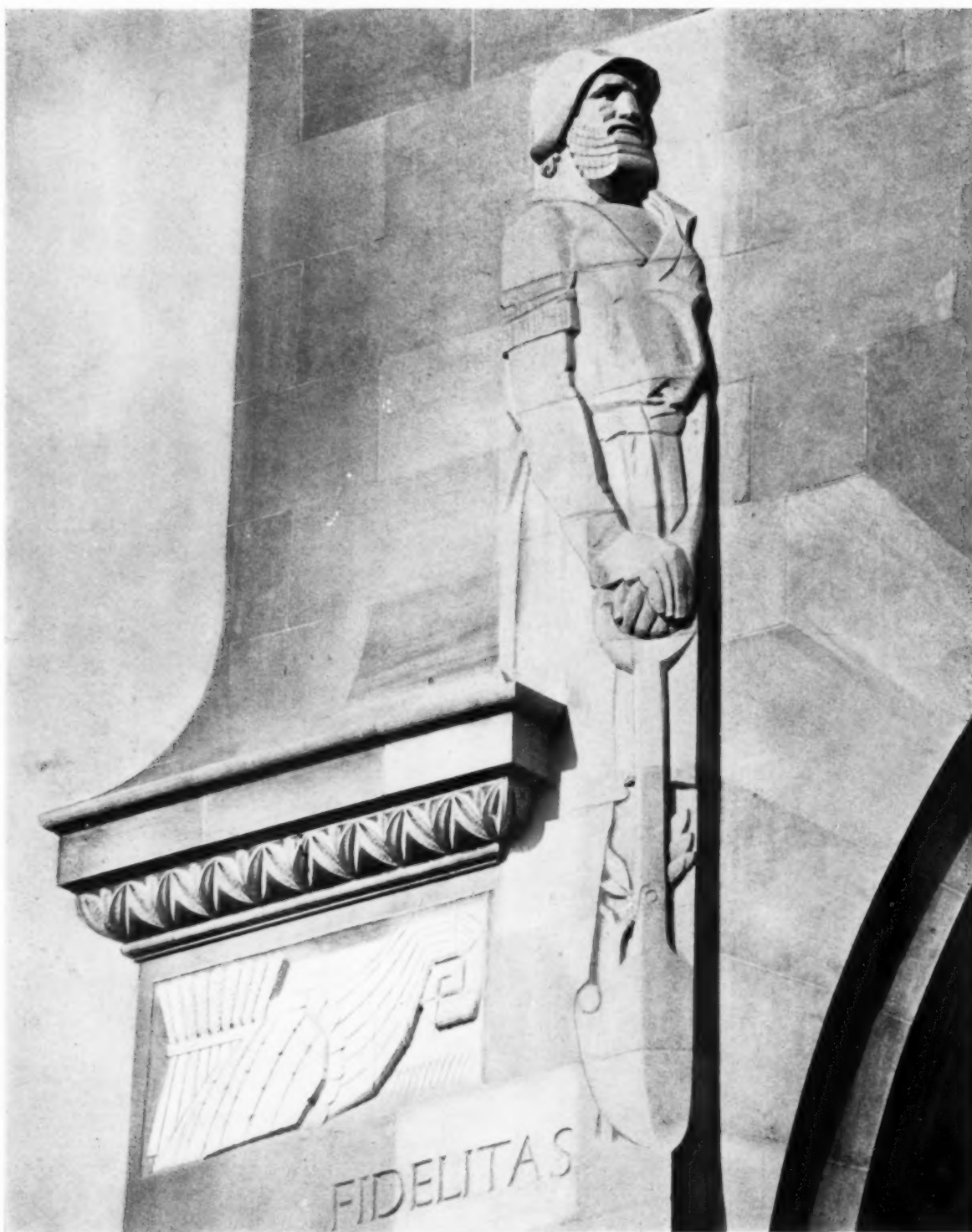


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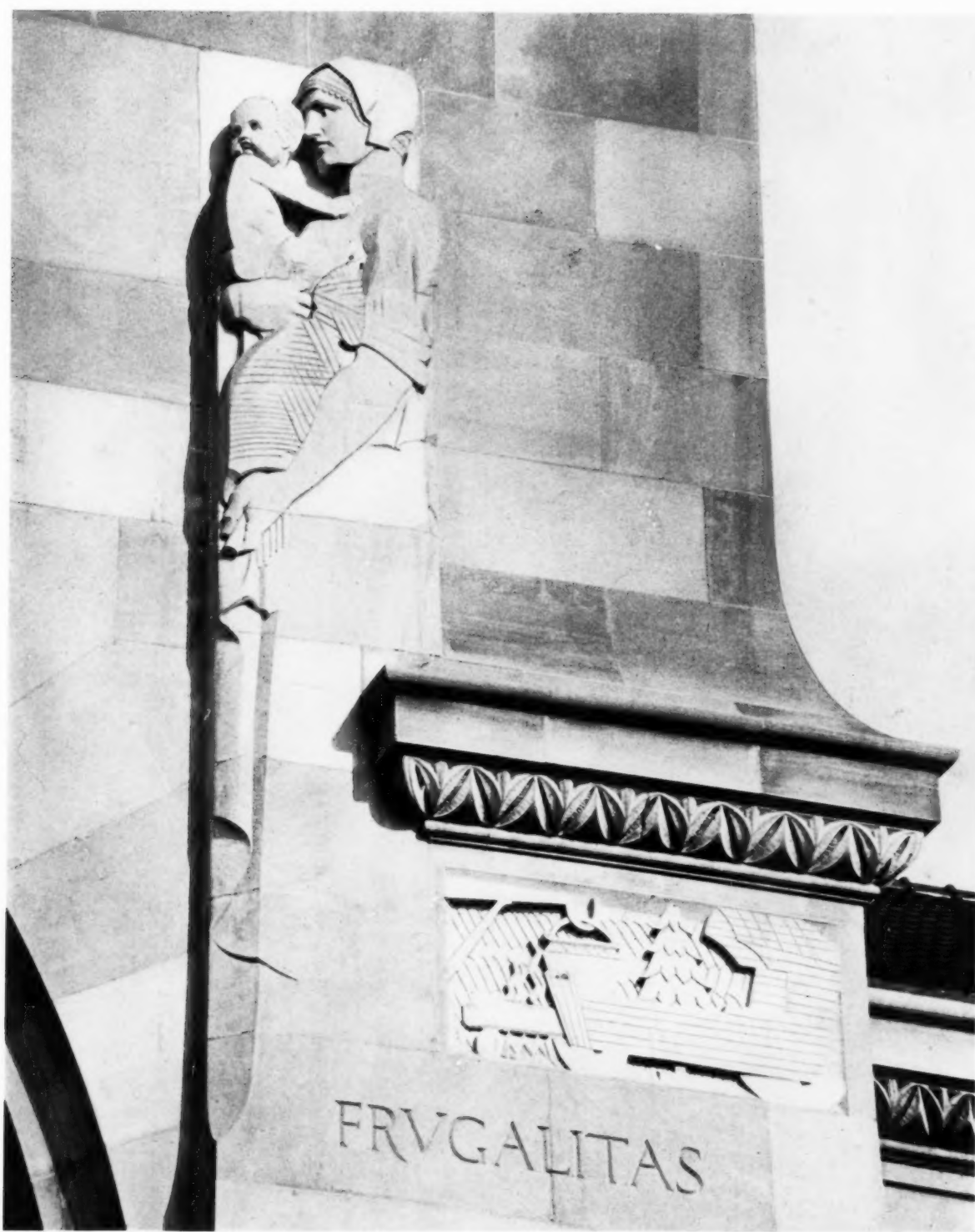


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LEE LAWRIE, SCULPTOR

width of the wing. A center strip eight to ten feet in width, comprising the zone of least favorable illumination, may be utilized as a passage-way, flanked on both sides by files facing the windows.

The size of the bays naturally depends upon the columnar arrangement. In the case of a sixty-foot wing it is entirely practical to have a single row of steel columns bisecting the wing into twenty and forty foot areas, thus providing in the smaller area for private offices of a desirable depth. The width of these offices will depend upon fenestration. Structural conditions permitting, it is advantageous to provide typical bays of eighteen feet, and to allocate half bays, full bays and one-and-one-half bays for private offices, depending upon the rank of the occupant.

The third feature of importance is the ceiling height. In office buildings intended for occupancy by numerous commercial tenants, the need for securing maximum revenue from the structure dictates the wisdom of keeping the ceiling height as low as possible. Accordingly, it has become established practice in such buildings to provide a height of between ten and eleven feet in the clear. This is not as a rule adequate when applied to large clerical workrooms where numbers of clerical employees are grouped together. Apart from the unfavorable psychological

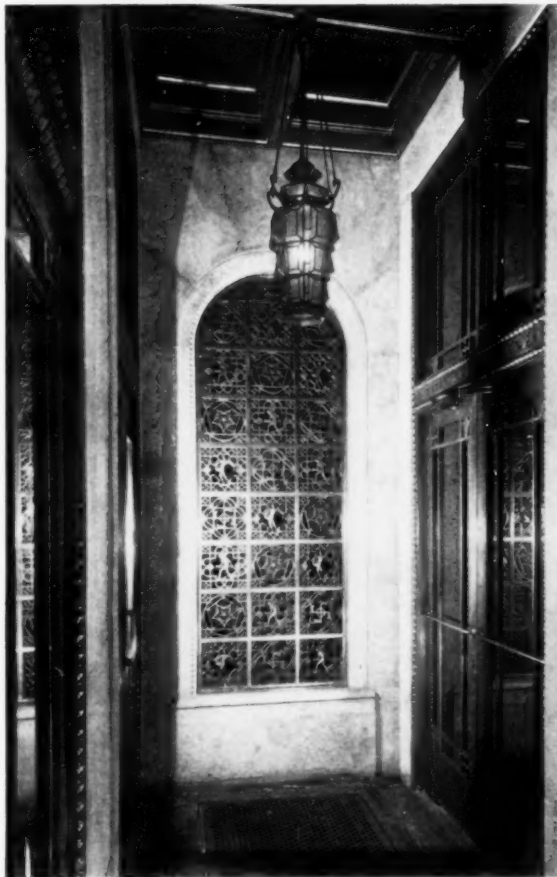
effect of a relatively low ceiling in a room, say a hundred feet long, there must be taken into account the strain upon the eyes of employees who, at times when artificial illumination is required, are compelled to gaze at long rows of lighted fixtures. Furthermore, low ceilings tend to intensify problems of ventilation and acoustics. In planning a life insurance office building

for exclusive occupancy, it is therefore good practice to increase the ceiling height materially beyond the standard in vogue in the commercial type of building.

The following principles may be said to govern the departmental layout: 1. A department should be so planned that each employee will be working under the most favorable physical conditions, in such location and with such equipment as will tend to expedite the performance of his task. 2. The arrangement of the desks and other equipment should be such as to provide for forward movement of work and to prevent loss of time or motion

between operations, both in the department itself and in its relation with other departments. 3. The layout should provide for adequate supervision with the least possible effort.

Under the first principle should be included primarily the factors of illumination, ventilation, heating, and noise reduction. These are fundamental. No matter what



Photo, Fischer

OUTER VESTIBULE



Photo, Fischer

PRESIDENT'S OFFICE
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ZANTZINGER, BORIE & MEDARY, ARCHITECTS



Photo, Fischer

OFFICERS' DINING ROOM
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Photo, Fischer

MAIN LOBBY

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else a life insurance building provides or omits, these four subjects should be given foremost consideration, for their influence upon the productivity of employees is greater than that of any other contributing factor.

The next requisite is that of space. No employee can be expected to perform his duties accurately and with dispatch unless he is provided with sufficient space for freedom of movement, for disposing of the necessary supplies of finished and unfinished work, and for reaching and leaving his desk without interference.

In order to provide for forward movement of work it is essential that procedure be carefully studied and that furniture and equipment, including wiring for electrically driven machinery, be so located as to fulfill the implications of this basic principle.

As far as the third requisite is concerned, it is essential for the accomplishment of good work that the departmental layout shall permit of visual supervision by the

executive in charge. This condition can be secured if the desks of the executive and his lieutenants are placed throughout the general workroom at points of ready accessibility where a convenient oversight of operations may also be maintained.

What has been portrayed above is admittedly only a broad, general picture of certain phases of the planning problem as it relates to the development of a sound and logical scheme of basic character for a life insurance office building project.

Such a project after all can be but the physical expression of the state of management which the company erecting it has reached. Traditions, policies, principles and procedures develop only slowly after long periods of experimentation and trial. Underlying trends are constantly expressing themselves, and these must be carefully discerned and controlled if the building is to become and remain a finely attuned and correctly adjusted mechanism.

PORTFOLIO
of
CURRENT ARCHITECTURE



VIEWS OF NEW YORK CITY
By
SIGURD FISCHER



MANHATTAN

The Equitable Trust Company Building (In background)

TROWBRIDGE & LIVINGSTON, ARCHITECTS



The Columbia-Presbyterian Medical Center, New York City
JAMES GAMBLE ROGERS, ARCHITECT



BROOKLYN, N. Y.

The Montague Building Tower

H. CRAIG SEVERANCE, ARCHITECT; D. M. OLTARSH, ASSOCIATE



BROOKLYN, N. Y.

The Montague Building (At extreme right)
H. CRAIG SEVERANCE, ARCHITECT; D. M. OLTARSH, ASSOCIATE
Court and Remsen Building (Second, at right)
SCHWARTZ & GROSS, ARCHITECTS



The Ritz Tower, Manhattan
EMERY ROTH, ARCHITECT



BROOKLYN, N. Y.

Montague Court Building (In foreground)

H. CRAIG SEVERANCE, ARCHITECT; D. M. OLTARSH, ASSOCIATE



The Paramount Building, Manhattan
RAPP & RAPP, ARCHITECTS



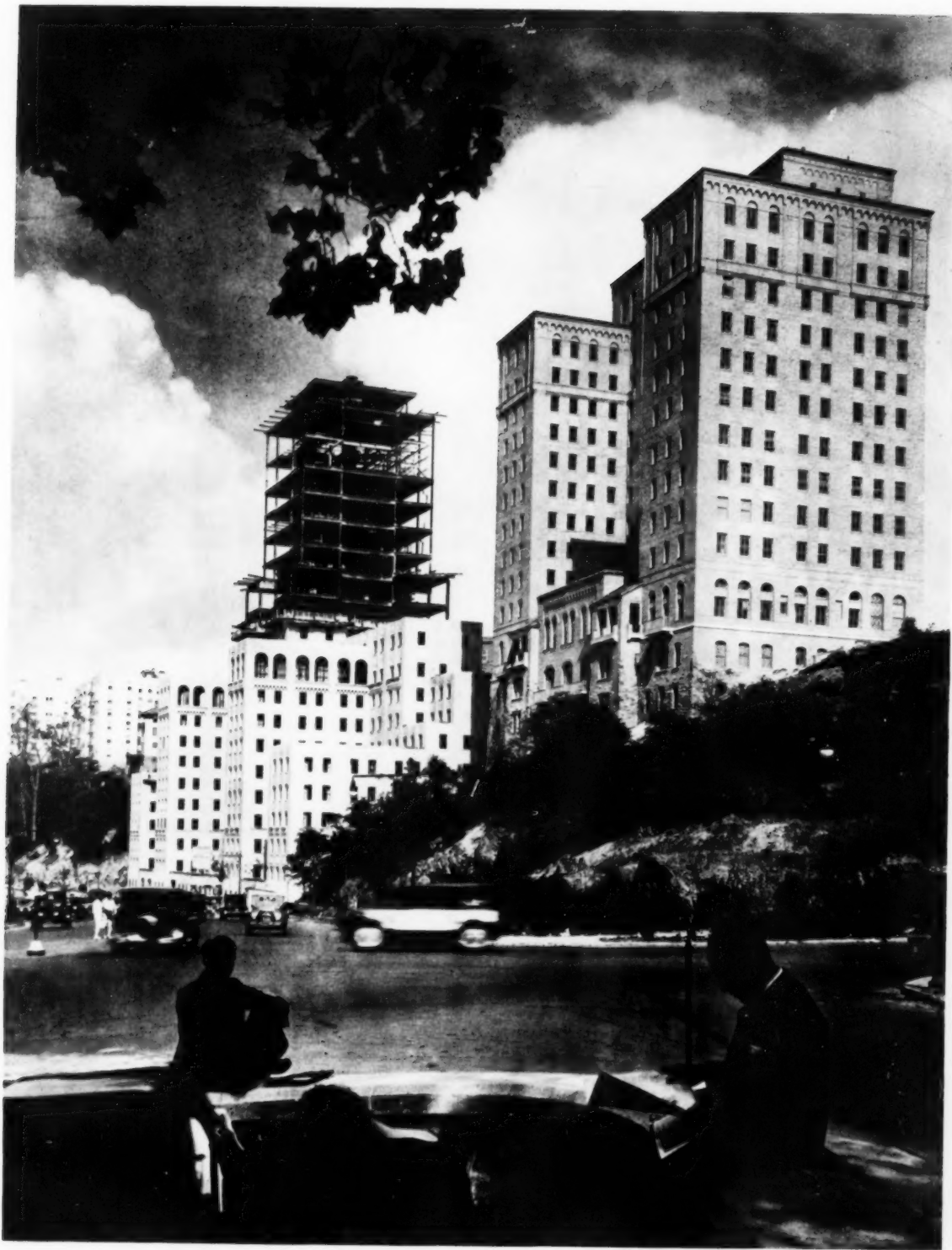
The French Building, Fifth Avenue, Manhattan
FRED F. FRENCH COMPANY, ARCHITECTS



The Equitable Trust Company Building, Manhattan
TROWBRIDGE & LIVINGSTON, ARCHITECTS

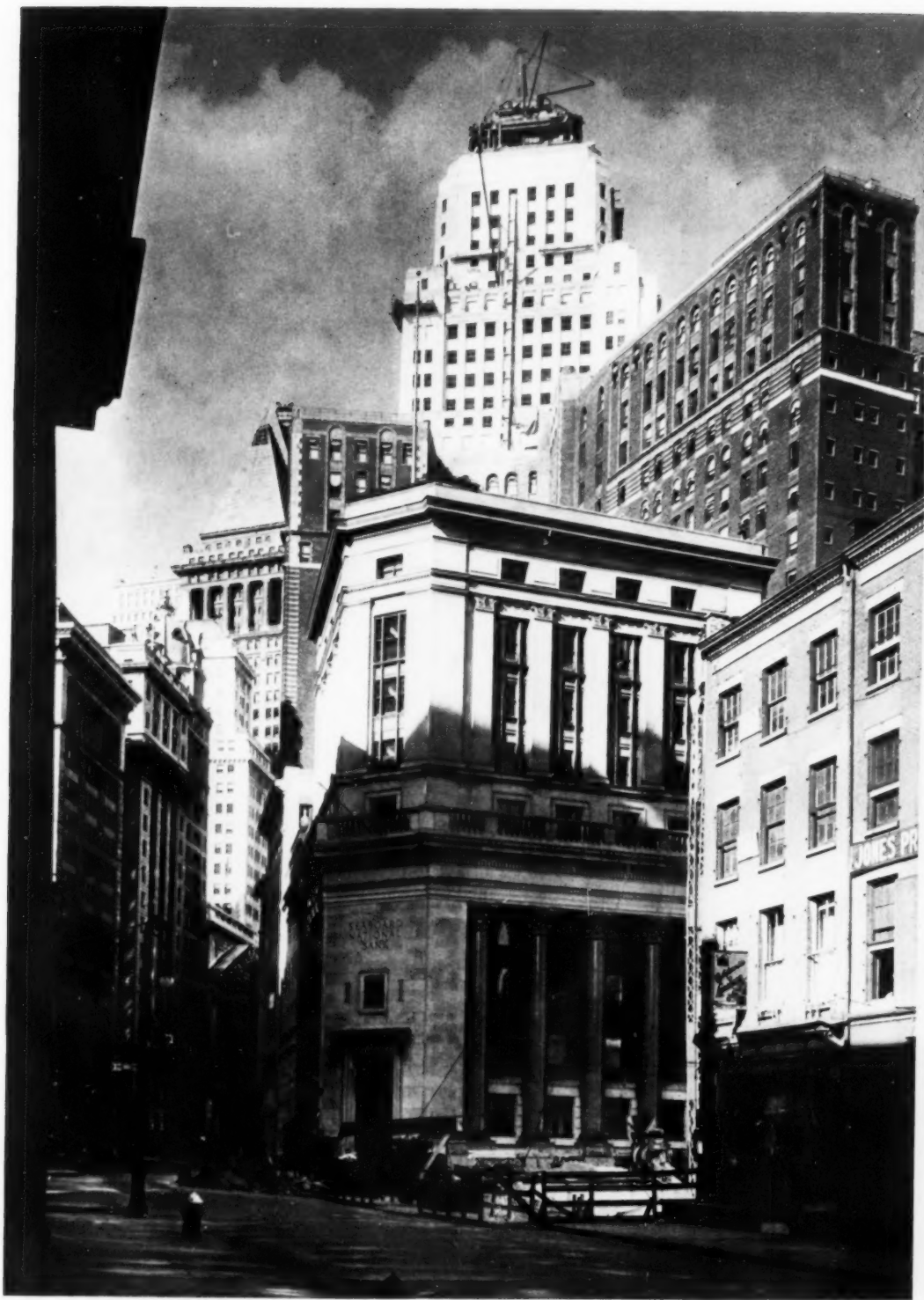


The Transportation Building
YORK & SAWYER, ARCHITECTS
Woolworth Building (In background)



The Columbia-Presbyterian Medical Center, (From Riverside Drive)

JAMES GAMBLE ROGERS, ARCHITECT



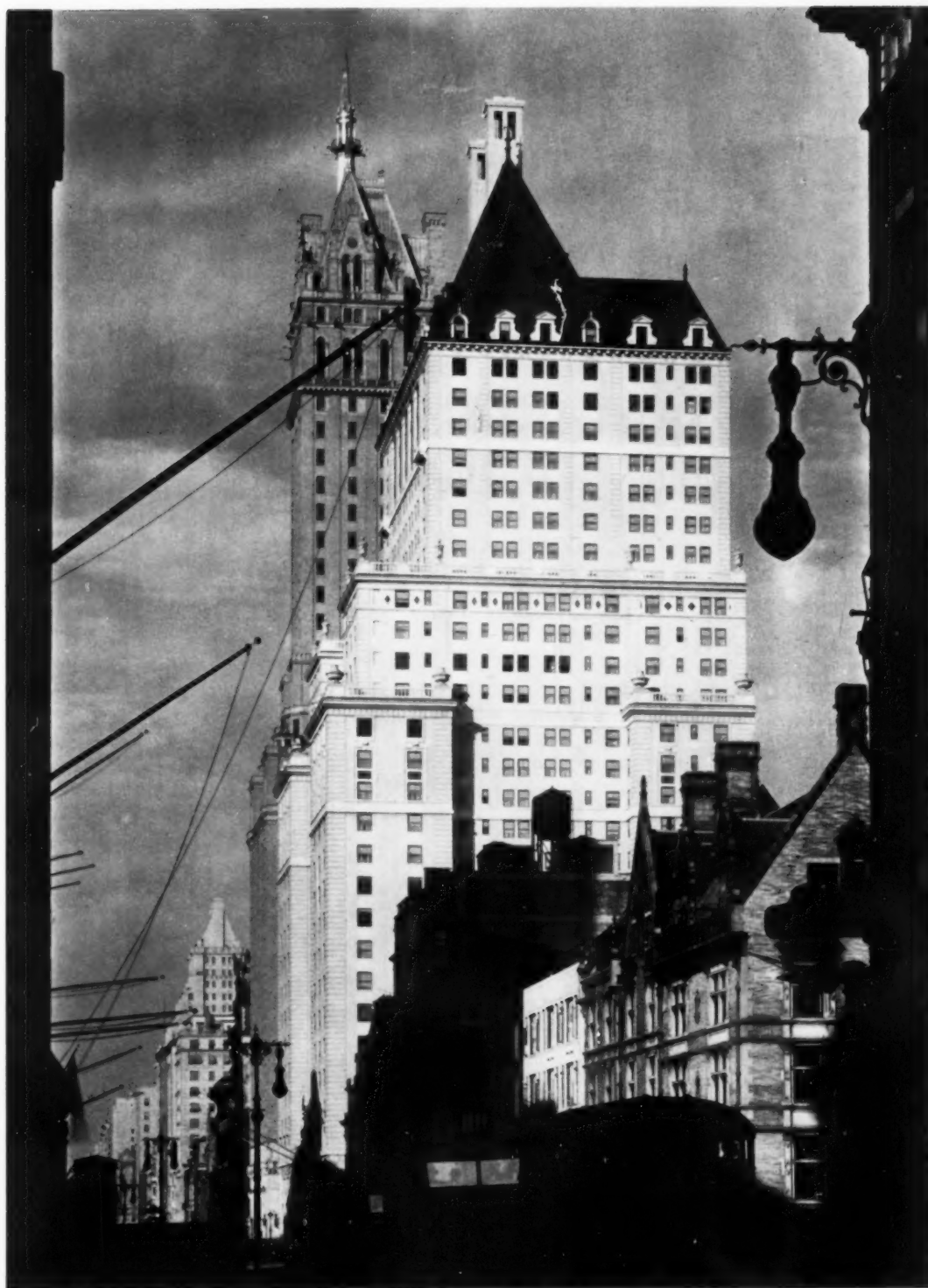
MANHATTAN

The Equitable Trust Company Building (In background)

TROWBRIDGE & LIVINGSTON, ARCHITECTS



MANHATTAN
The Transportation Building (At right)
YORK & SAWYER, ARCHITECTS



The Savoy-Plaza Hotel, Manhattan
MCKIM, MEAD & WHITE, ARCHITECTS



The Sherry-Netherland Hotel, Manhattan (left)

SCHULTZE & WEAVER, ARCHITECTS

The Savoy-Plaza Hotel, Manhattan (right)

MCKIM, MEAD & WHITE, ARCHITECTS

IN THE CAUSE OF ARCHITECTURE

BY FRANK LLOYD WRIGHT

1. THE LOGIC OF THE PLAN

PLAN! There is something elemental in the word itself. A pregnant plan has logic—is the logic of the building squarely stated. Unless it is the plan for a foolish Fair.

A good plan is the beginning and the end, because every good plan is organic. That means that its development in all directions is inherent—inevitable.

Scientifically, artistically to foresee all is "to plan." There is more beauty in a fine ground plan than in almost any of its ultimate consequences.

In itself it will have the rhythms, masses and proportions of a good decoration if it is the organic plan for an organic building with individual style—consistent with materials.

All is there seen—purpose, materials, method, character, style. The plan? The prophetic soul of the building—a building that can live only because of the prophecy that is the plan. But it is a map, a chart, a mere diagram, a mathematical projection before the fact and, as we all have occasion to know, accessory to infinite crimes.

To judge the architect one need only look at his ground plan. He is master then and there, or never. Were all elevations of the genuine buildings of the world lost and the ground plans saved, each building would construct itself again. Because before the plan is a plan it is a concept in some creative mind. It is, after all, only a purposeful record of that dream which saw the destined building living in its appointed place. A dream—but precise and practical, the record to be read by the like-minded.

The original plan may be thrown away

as the work proceeds—probably most of those for the most wonderful buildings in the world were, because the concept grows and matures during realization, if the master-mind is continually with the work. But that plan had, first, to be made. Ultimately it should be corrected and recorded.

But to throw the plans away is a luxury ill afforded by the organizations of our modern method. It has ruined owners and architects and enriched numberless contractors. Therefore conceive the building in the imagination, not on paper but in the mind, thoroughly—before touching paper. Let it live there—gradually taking more definite form before committing it to the draughting board. When the thing lives for you—start to plan it with tools. Not before. To draw during conception or "sketch," as we say, experimenting with practical adjustments to scale, is well enough if the concept is clear enough to be firmly held. It is best to cultivate the imagination to construct and complete the building before working upon it with T square and triangle. Working on it with triangle and T square should modify or extend or intensify or test the conception—complete the harmonious adjustment of its parts. But if the original concept is lost as the drawing proceeds, throw all away and begin afresh. To throw away a concept entirely to make way for a fresh one—that is a faculty of the mind not easily cultivated. Few have that capacity. It is perhaps a gift—but may be attained by practice. What I am trying to express is that the plan must start as a truly creative matter and mature as such. All is won or lost before anything more tangible begins.

The several factors most important in making the plans—after general purpose or scheme or "project" are,

2nd—Materials.

3rd—Building methods.

4th—Scale.

5th—Articulation.

6th—Expression or Style.

In the matter of scale, the human being is the logical norm because buildings are to be humanly inhabited and should be related to human proportions not only comfortably but agreeably. Human beings should look as well in the building or of it as flowers do.

People should belong to the building just as it should belong to them. This scale or unit-of-size of the various parts varies with the specific purpose of the building and the materials used to build it. The only sure way to hold all to scale is to adopt a unit-system, unit-lines crossing the paper both ways, spaced as pre-determined, say 4'-0" on centers—or 2'-8" or whatever seems to yield the proper scale for the proposed purpose. Divisions in spacing are thus brought into a certain texture in the result; ordered scale in detail is sure to follow.

A certain *standardization* is established here at the beginning, like the warp in the oriental rug. It has other and economic values in construction. I have found this valuable in practice even in small houses. Experience is needed to fix upon the proper size of the unit for any particular building. Trained imagination is necessary to differentiate or syncopate or emphasize, to weave or play upon it consistently.

Scale is really proportion. Who can teach proportion? Without a sense of proportion, no one should attempt to build. This gift of sense must be the diploma Nature gave to the architect.

Let the architect cling, always, to the normal human figure for his scale and he cannot go so far wrong as Michelangelo did in St. Peter's at Rome. St. Peter's is invariably disappointing as a great building, for not

until the eye deliberately catches a human figure for purposes of comparison does one realize that the building is vast. All the details are likewise huge and the sense of grandeur it might have if the great masses were qualified by details kept to human scale—this effect of grandeur—is lost in the degradation of the human figure. A strange error for a sculptor to make.

The safest practice in proportion is not to attempt to allow for "perspective", stilting domes as he did, changing pitches of roofs as many do, and modifying natural lines and masses to meet certain views from certain vantage points as the Greeks are said to have done, but to make the constitution of the thing right in itself. Let the incidental perspectives fall when and how they will. Trust nature to give proper values to a proper whole. The modifications she may make are better than any other. There is something radically wrong with a scheme that requires distortion to appear correct.

In the matter of materials. These also affect scale. The logical material under the circumstances is the most natural material for the purpose. It is usually the most beautiful—and it is obvious that sticks will not space the same as stones nor allow the same proportions as steel. Nor will the spacing adjustable to these be natural to made-blocks or to slabs or to a plastic modeling of form.

Sticks of wood will have their own natural volume and spacing determined by standards of use and manufacture and the nature of both.

A wood plan is slender: light in texture, narrower spacing.

A stone or brick plan is heavy: black in masses, wider in spacing.

Combination of materials: lightness combined with massiveness.

A cast-block building: such massing as is felt to be adequate to the sense of block and box and slab; more freedom in spacing.

The purely or physically plastic structure: center line of thin webbing with a flesh-

covering on either side; unit-system may be abandoned.

Then there are the double-wall constructions requiring great skill in spacing so that the interior shell will work simply with the outer shell. And there are as many others as there are combinations of all these.

But the more simple the materials used—the more the building tends toward a mono-material building—the more nearly will "perfect style" reward an organic plan and ease of execution economize results. The more logical will the whole become.

A wood plan is seen in the plan for the Coonley house at Riverside, see page 52, and in the plan for "D101 house"

A cast-block and slab building: the plan for Unity Temple at Oak Park, (page 54).

Brick plans: the plan for the D. D. Martin residence at Buffalo, (page 53) and the Ullman house at Oak Park, Illinois, (page 55).

A steel-and-glass plan for a skyscraper, concrete supports and floor slabs: this plan will be used later in this series to illustrate another article.

The purely "plastic" structure may be seen in the "Einstein Tower" by Mendelsohn and buildings by European Modernists.

A double-wall construction, in this case of pre-cast blocks, is seen in the Ennis house at Hollywood, (page 56).

A thin concrete slab-structure: the merchandise building at Los Angeles.

In the matter of building methods. These too are meantime shaping the plan. In the

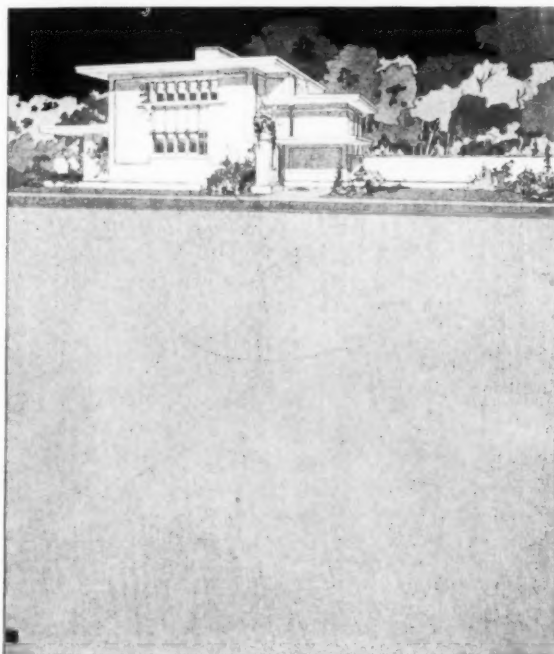
Coonley house—the 4'-0" unit works with 16" centers as established in carpenter practice for the length of lath, the economical spacing of studs and nailing-bearings, standard lumber lengths.

In Unity Temple—the only limit was the mass of concrete that could withstand the violent changes of climate and remain related to human scale and easy construction. The box and blocks, however, determine the shape of every feature and every detail of the features, as it was all cast in "boxes." So a unit suitable for timber construction was adopted as the false-work in which it was cast was made of lumber. Multiples of 16", syncopated, was the scale adopted.

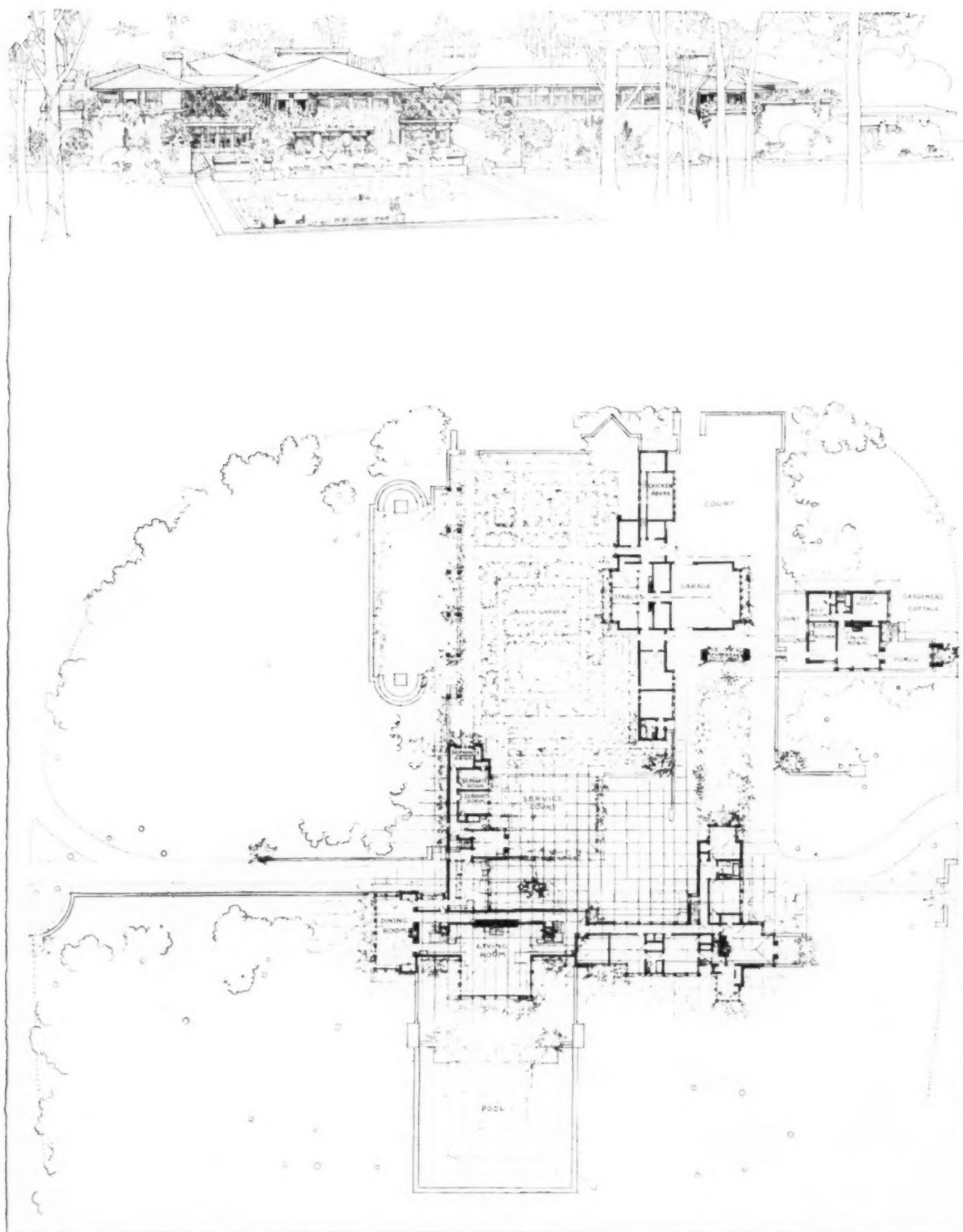
In the Martin house, brick was used. Brick lends itself to articulation in plan and is an easy material to use architecturally. Bricks naturally make corners and the corners are easily used for play of light and shade. The Martin house is an organized brick-pier building. It is when assembling groups of piers in rhythmical relation to the whole that brick comes out best according to its nature. A 7'-9" unit reduced by minor

mullions to 3'-9", was used, in the horizontal only. There are other views of brick as legitimate as this one, to be used according to the individual "taste" of the designer. The broken masses of textured walls, for instance.

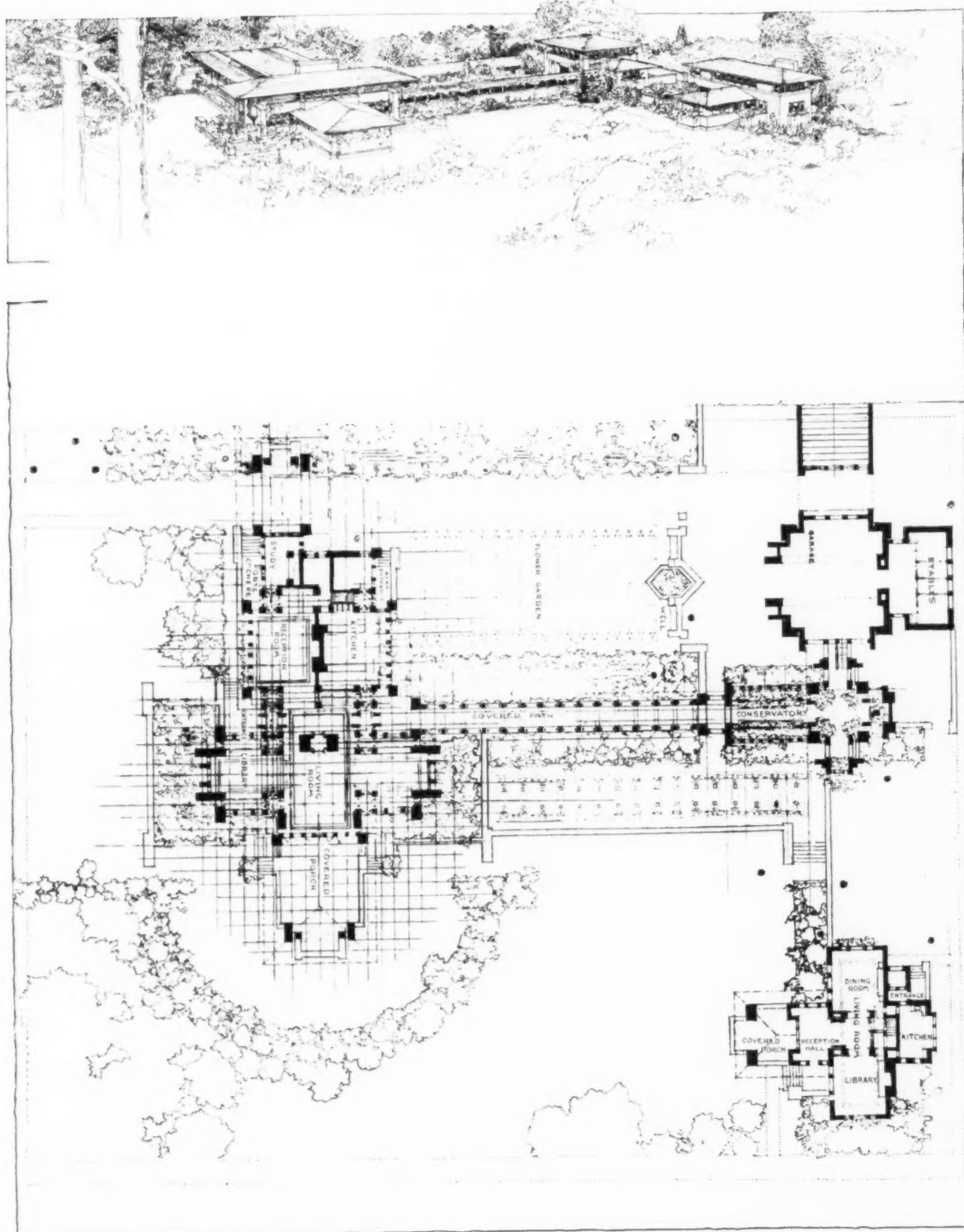
In the steel-and-glass building there are no walls. The method yields best to suspended screens, shop-fabricated. A mechan-



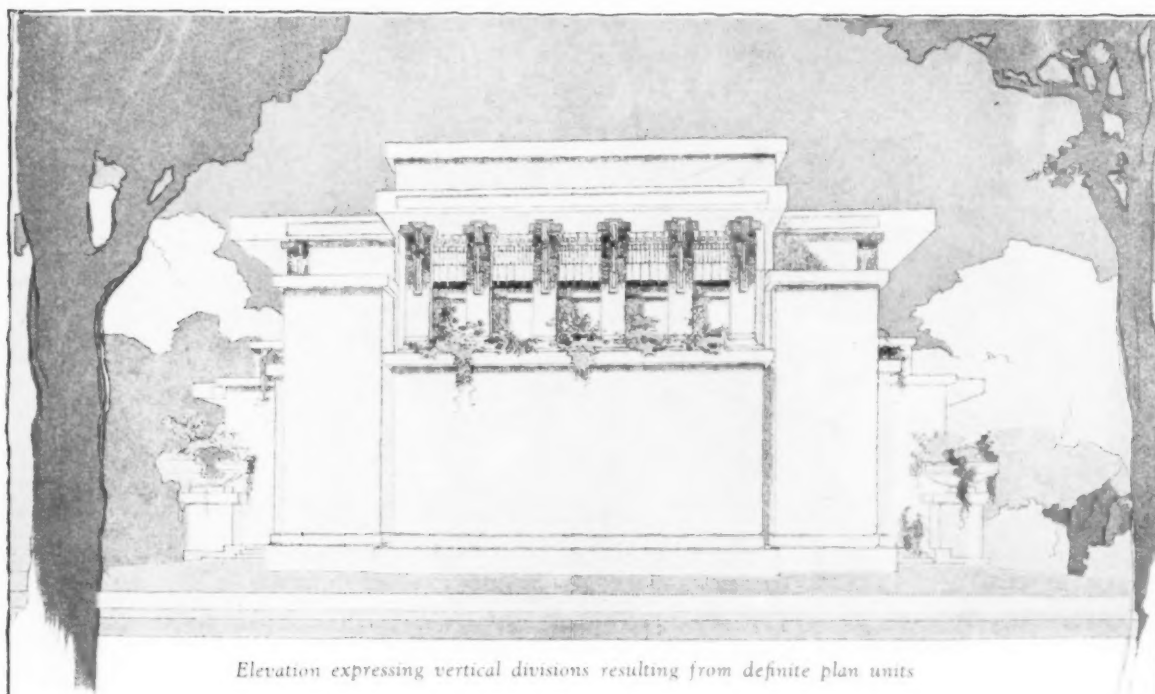
D. 101 HOUSE. STANDARD WOODEN CONSTRUCTION WITH 2'-0" UNIT SPACING ADAPTED TO ECONOMIZE LUMBER



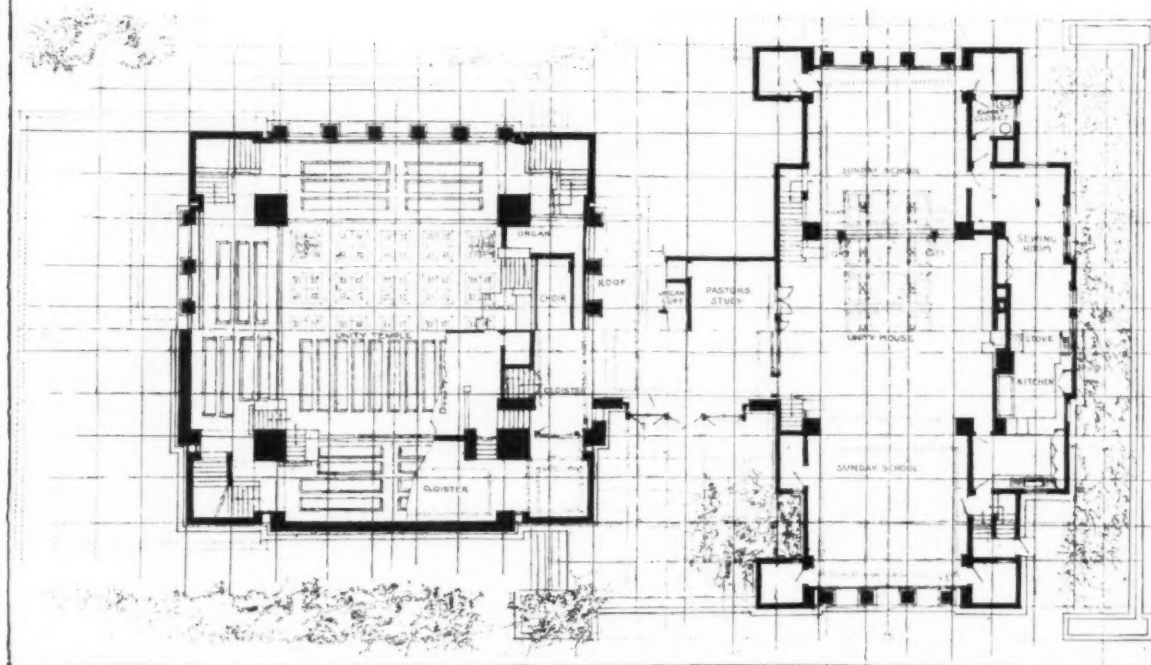
PLAN AND PERSPECTIVE, AVERY COONLEY HOUSE, RIVERSIDE, ILLINOIS
FRANK LLOYD WRIGHT, ARCHITECT
ILLUSTRATING THE WOOD PLAN



PLAN AND PERSPECTIVE, D. D. MARTIN HOUSE, BUFFALO, N. Y.
FRANK LLOYD WRIGHT, ARCHITECT
BRICK-PIER PLAN, 4'-6" UNITS



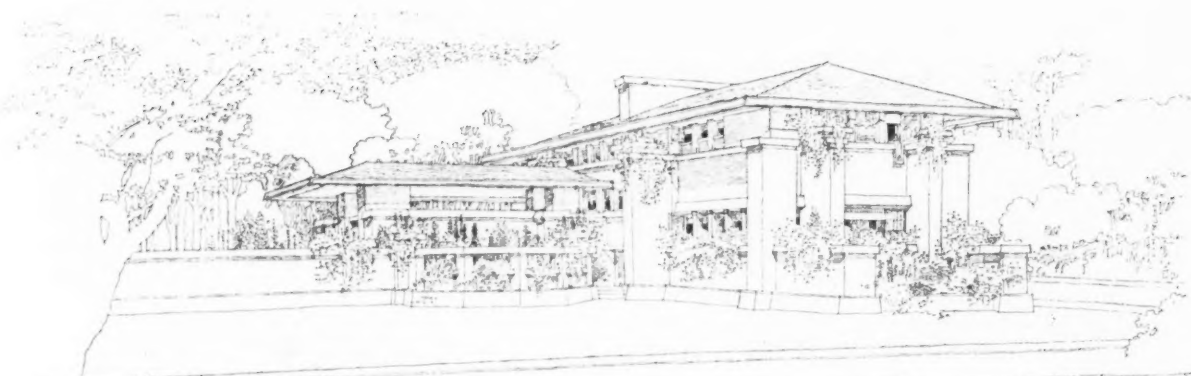
Elevation expressing vertical divisions resulting from definite plan units



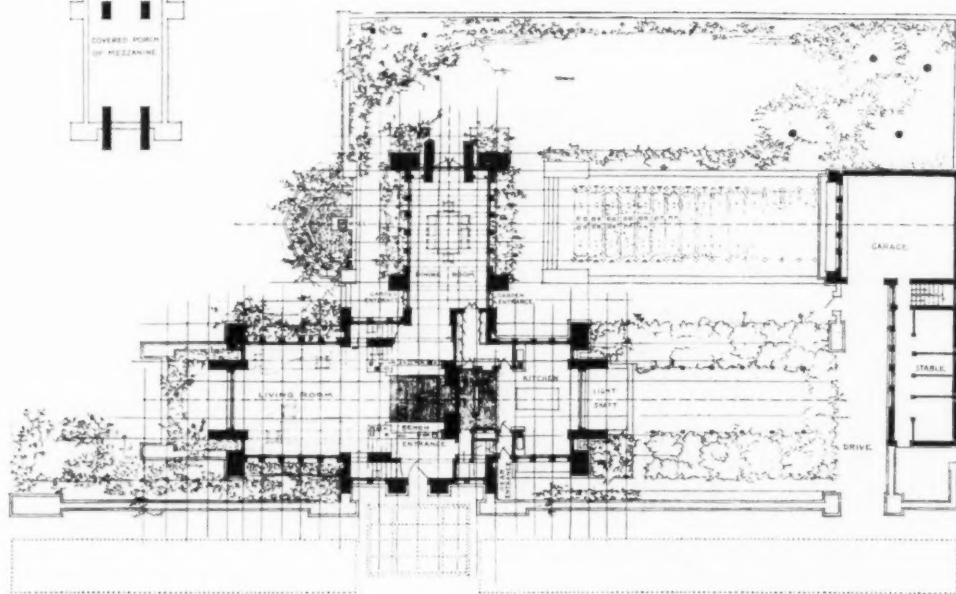
PLAN AND ELEVATION, UNITY TEMPLE, OAK PARK, ILLINOIS

FRANK LLOYD WRIGHT, ARCHITECT

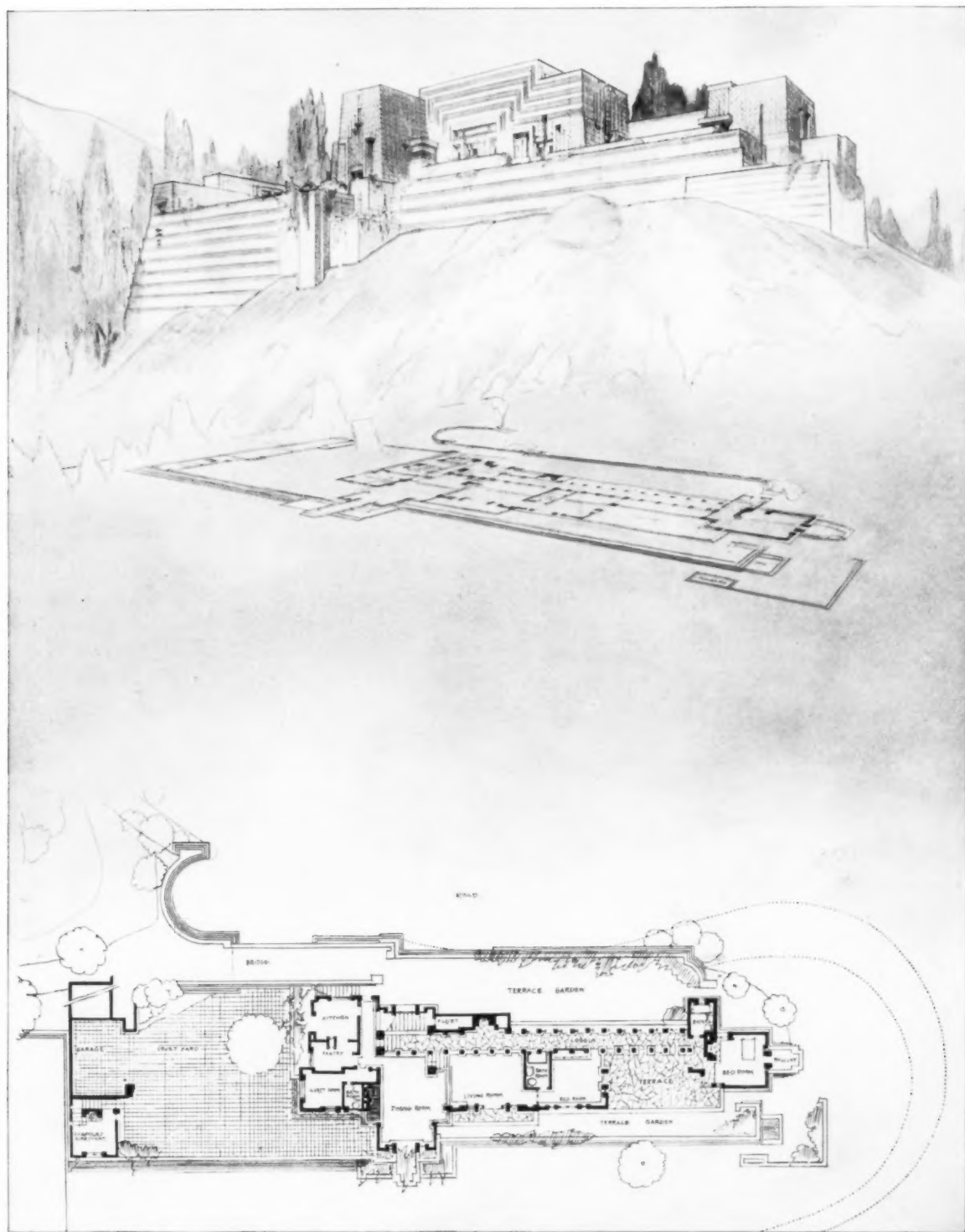
PLAN ILLUSTRATING HORIZONTAL DIVISIONS, 7'-0"



*Illustrating plan division and vertical parts
determined by definite horizontal units*



PLANS AND PERSPECTIVE, ULLMAN HOUSE, OAK PARK, ILLINOIS
FRANK LLOYD WRIGHT, ARCHITECT
BRICK-PIER PLAN, 4'-6" UNITS



FLOOR PLAN, PLOT PLAN AND PERSPECTIVE, ENNIS HOUSE,
HOLLYWOOD, CALIFORNIA

FRANK LLOYD WRIGHT, ARCHITECT

ILLUSTRATING ARTICULATION EMPHASIZED BY TEXTURE

ized fabric enters here to give the form and style that is architecture. The structural supports and floor-slabs in this case happen to be concrete. They could be protected steel as well. Planned on a 4'-0" unit, emphasis on alternate verticals. No emphasis on horizontals.

In the pre-cast-block building, the method of building wholly determines the form and style. This is a mono-material structure planned on multiples of "16" inches square both horizontal and vertical. No emphasis.

The slab-building is an expression of another method. Cast-slabs, set sidewise and lengthwise, and flatwise, making everything, as may be seen in the result. Planned on multiples of 7'-0".

Concerning articulation. The Ennis house will serve to illustrate the principle which, once grasped, is simple.

In the building, each separate portion of the building devoted to a special purpose asserts itself as an individual factor in the whole.

The dining-room associated with terraces is one mass. The living-room with bedroom attached, another mass standing at the center on a terrace of its own—the dominating feature of the group.

Mr. Ennis's bedroom, semi-detached and used as a study or office, is another and terminal mass.

At the rear is the kitchen unit, a subordinate mass. All are connected by a gallery passing along the group at the rear. Finally the terrace-wall ends in a detached mass to the rear of the lot—the garage and chauffeur's quarters.

A little study will show how each separate room makes its own characteristic contribution to the whole mass.

The completed whole crowns the end of a high ridge in Hollywood and is a pre-cast slab-block building woven together with steel.

These articulations are as obvious in the plan as in the perspective. The Coonley house is similarly articulate.

Articulate buildings of this type have their parallel in the music of Bach particularly, but in any of the true form-masters in music.

It may be readily seen that in this particular direction lies infinite variety in expression. The sense of it is fundamental in any architectural release.

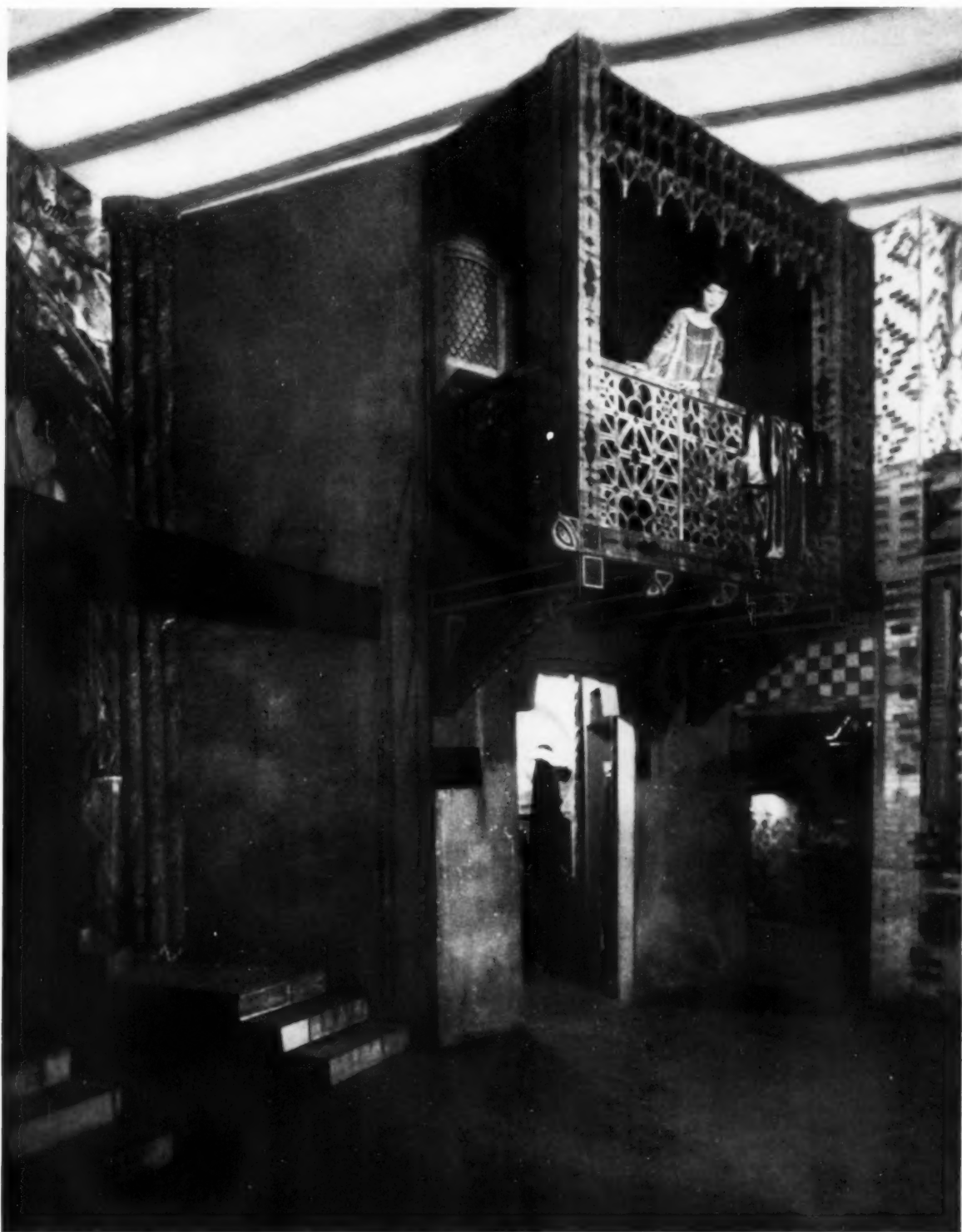
In the matter of expression and style.

As a matter of logic in the plan it is easy to see there can be none except as the result of scale, materials and building method. But with all that properly set, there is the important human equation at work in every move that is made. The architect weaves into it all his sense of the whole. He articulates—emphasizes what he loves.

No matter how technically faithful his logic may have been to his scale and materials and method—over and above all that, living in the atmosphere created by the orchestration of those matters, hovers the indefinable quality of style. Style emanating from the form, as seen by the man himself. And while it speaks to you of all those important matters, it leaves you imbued by dignity, grace, repose, gaiety, strength, severity, delicacy and of rhythmical order, in a musical sense, as the master wills—just as music does. Usually you hear music as you work. But not necessarily.

So every true building is of the quality of some man's soul, his sense of harmony and "fitness," which is another kind of harmony—more or less manifest in the fallible human process.

And his building will nobly stand, belonging to its site—breathing this message to the spirit quite naturally, so long as his work was well done or the course of human events does not inundate or human ignorance willfully destroy his building.



EXHIBITION BOOTH OF SIDNEY BLUMENTHAL & CO.

CLARENCE S. STEIN, ARCHITECT

The Shelton Looms at the International Silk Exposition, New York City

THE ART OF COMMERCIAL DISPLAY

BY JOHN TAYLOR BOYD, JR.

PART I

IN SOME of the finest shops and department stores of American cities arises a new art—the art of commercial display. Beautiful exhibits of merchandise are on view, of the most complex design, having usually a conventional setting formed by an architectural background or simply a painted screen, against which the rich colors and textures of the goods blend in a glowing pattern of artificial light. They are like scenes from a theatre.

Although distinct in itself, as will be seen, nevertheless the new art has some of the technique of the theatre. Here are some of the same architectural and formal decorative elements, the use of painted scenic effects, of controlled light, and even of similar construction materials and "properties." It has a similar setting of three dimensions and it makes the same striking appeal to the public.

In comparison with older methods of commercial display, the new art aims less at making an exhibition of individual wares than it does at portraying those ideas of luxury, fashion, or style now so important in retail trade, as well as at impressing the public with the mastery on the part of the shop of fashion and style. Thus one does not see, in the best examples, so many exhibits of a few special goods, such as two or three bolts of silk, or a half-dozen gowns, or a collection of kitchen-ware, but one sees rather a scene, a picture, which conveys an ideal of silk itself, its luxury and beauty, or of the distinction of lovely clothes, or the attraction and sanitary quality of good kitchen-ware. Fashions are launched with these displays, as the seasons change. Thus a Florida scene may be elaborately pictured—winter at Palm Beach,

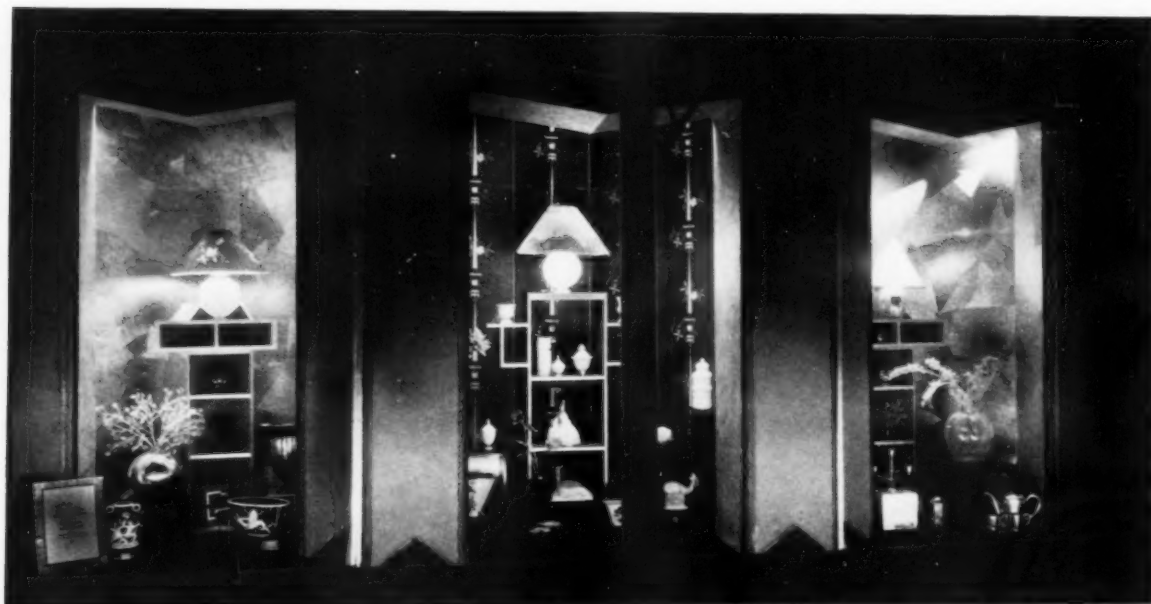
a morning at a beach club, a group of artificial mannequins having tea—everything, whether furniture, hangings, costumes, parasols, knickknacks, a perfect example of the current mode. The public, passing by, is captivated by the picture and is impressed by the ideal of leisure, fashion and luxury there so strikingly portrayed. Then only does it interest itself in the practical details of the individual goods. These the public carefully studies with an eye to discovering how they may be bought and combined to form similar pictures of fashion. The desirability of the individual goods thus comes last. The sales effort is centered upon the impression of the scene, of the picture of fashion. This is what counts, as having a more lasting and more stimulating appeal. Once the buyer comes under the spell of the ideal picture of fashionable life he is more ready to interest himself or herself in some particular article on sale.

The new art is thus an art of sales. One should not think less of it on that account. Cultivated people are somewhat weary of sales talk and methods, but they should not allow this to prejudice them against the new art. Rather should they realize its rich, imaginative character, its human interest and its symbolism which make it particularly vital to-day. They should perceive its broad range, its lofty ideal and its power for improving popular taste. For when powerful commercial organizations use symbolism, wrought with all the resources of art, as a practical appeal to the public—what could be more desired than this?

The art world has welcomed the growing importance of art in the production side of industry. Industry enjoys the coöperation

of the art museums with manufacturers, a work in which the Metropolitan Museum of New York is active. The entrance of art into the manufacturing part of industry is admirable, and it is encouraging to see it entering into salesmanship similarly. In fact, since the sales work is the one part of the industrial process directly in contact with the public, which discovers the public's needs and at the same time creates them—may we not ask whether the new art of commercial display is not the most

highest plane. Here it may be objected that, after all, the new art is at present chiefly confined to luxury products, and that it may have no place in the cheaper, plainer wares which form by far the largest part of retail trade. But—to my own surprise, for I questioned the advocates of the new art on this point—none of the business men, fashion experts, sales force or designers would admit a limit to the new art. They hold that it is an art to sell any kind of merchandise, even those ordinary goods of com-



DEPARTMENT STORE DISPLAY WINDOW, R. H. MACY & CO., INC., NEW YORK CITY
The Spirit of Exhibit Repeated in Background and Setting

important rôle of art in industry? In any case, if it continues to progress, it brings into modern life a most powerful new influence on popular taste.

One encouraging feature of this art is that it is in strong hands. Its supporters and creators are the business heads and executive staffs of retail shops and department stores. They form a small minority, but they are acknowledged leaders in their fields, and fortified with huge financial resources. They find that the new art pays, and that it pays when conducted on the

merce called "convenience goods." Luxury and expense and class of goods have nothing to do with the scope of the art. The business men particularly insisted on this point, and Mr. Raeburn, President of Lord and Taylor's of New York, said that one of the most effective displays in the new art he had ever seen was an exhibit of hardware.

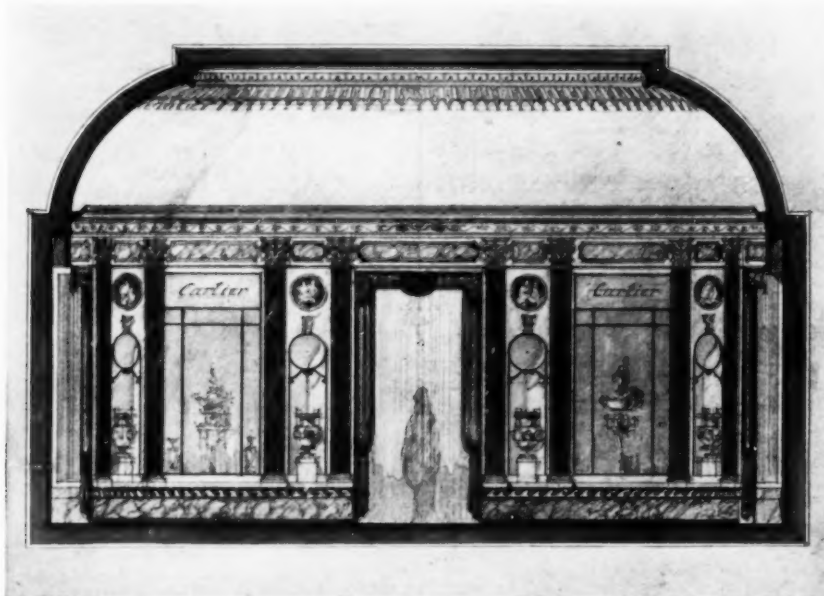
Perhaps even more paradoxical to the conventional mind is the fact that the business men of the shops appreciate fully the need of the highest artistic standards in these displays. They are not afraid of

shooting over the heads of the public. The more artistic the displays, they hold, the higher is raised the standard of popular taste and just so much more is the imagination of the public stimulated to buy good merchandise.

In connection with this question of popular taste is found another paradox, it seems. This is, that when an effort is made to cultivate the idea of fashion in the public mind—extending it to all ranks of the population—it becomes necessary to fix a defi-

conceptions of fashion and style—called the "style factor"—into industry increases this gamble, possibly in some cases also increases the cost of fabrication. It is therefore to the interest of the shops to see that fashions are stabilized to a certain degree.

Of course, when business interests itself in establishing taste and style certain dangers appear. The evil effect of standardization is well known. To some minds will appear horrible spectres of a moron public schooled in an art of the tinsel, the tawdry,



DISPLAY OF GOLD AND SILVER PLATE AT THE INTERNATIONAL
FRENCH EXPOSITION, GRAND CENTRAL PALACE
HOWARD GREENLEY, ARCHITECT

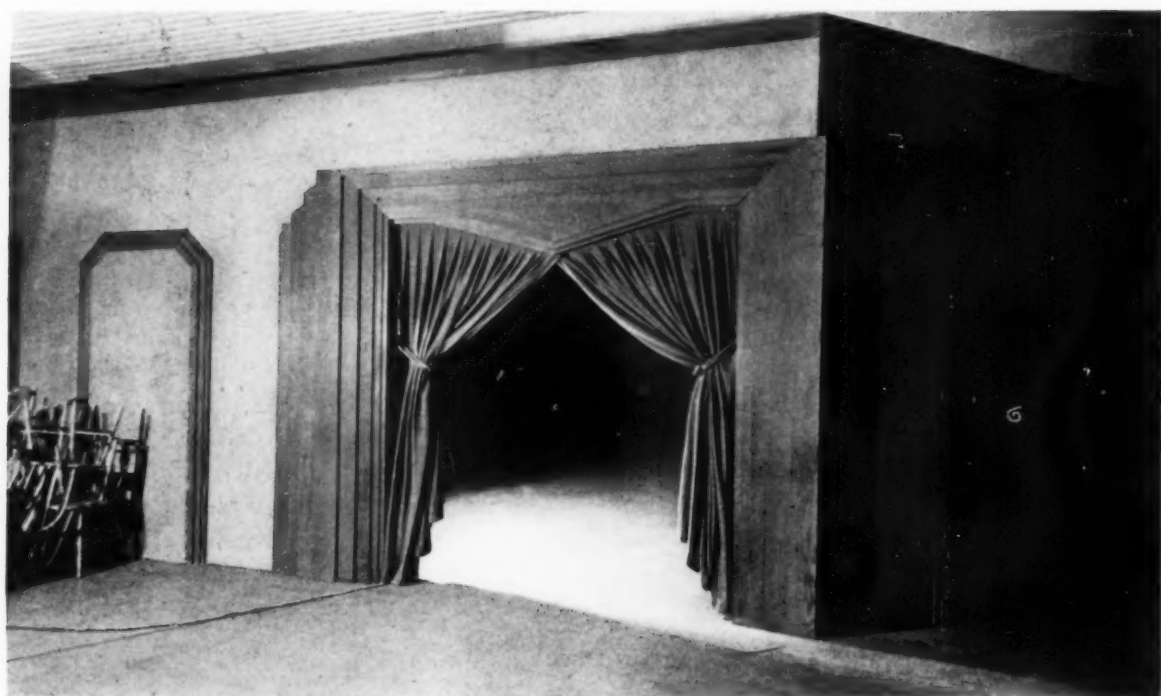
nite standard of fashion to which all the art world, as well as the public, can repair. Otherwise chaos threatens. Without some control there might issue from our vast, complex industry a flood of goods representing conflicting fashions and styles. Then the public would become disconcerted and might be repelled by the conflicting offerings of goods. Unexpected rejections of goods cause huge losses in our system of mass-production. Manufacturing and merchandising are bound to be somewhat of a gamble, in any case. The introduction of

the loud and the vulgar. The fact that the new art of commercial display has a distinct modernist tendency will confirm this fear. Until the art spreads all through industry, there will be doubts of this kind in certain quarters.

But let us not take fright at what may be just around the corner when we do not know that anything is there. Our fear may be groundless after all. A common fault in the art world is the desire to have one's cake and eat it too. Artists and intellectuals lament the divorce of art from life in the



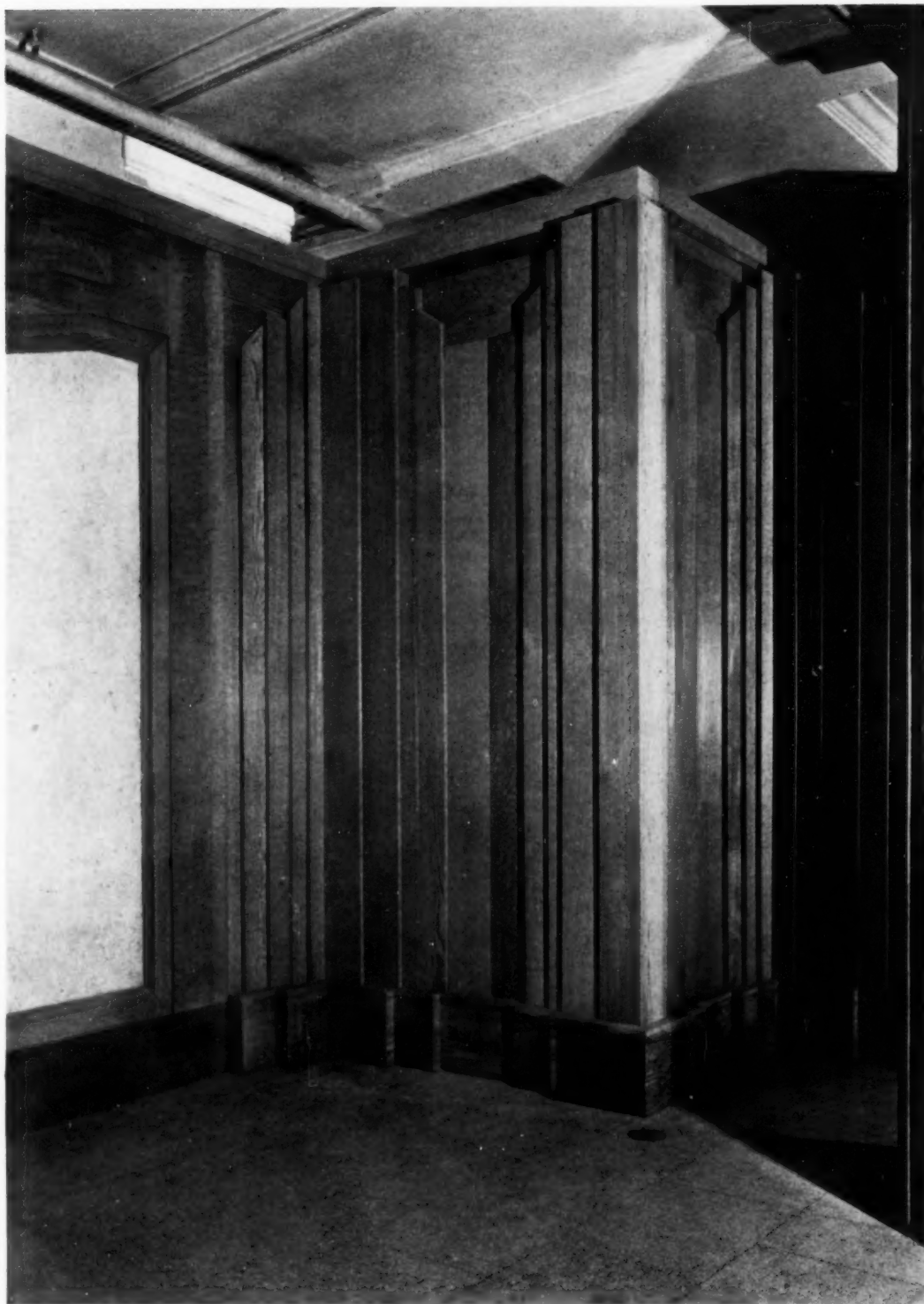
TREATMENT OF VESTIBULE



ART IN TRADE EXPOSITION, R. H. MACY & CO., INC., NEW YORK CITY

LEE SIMONSON, DESIGNER

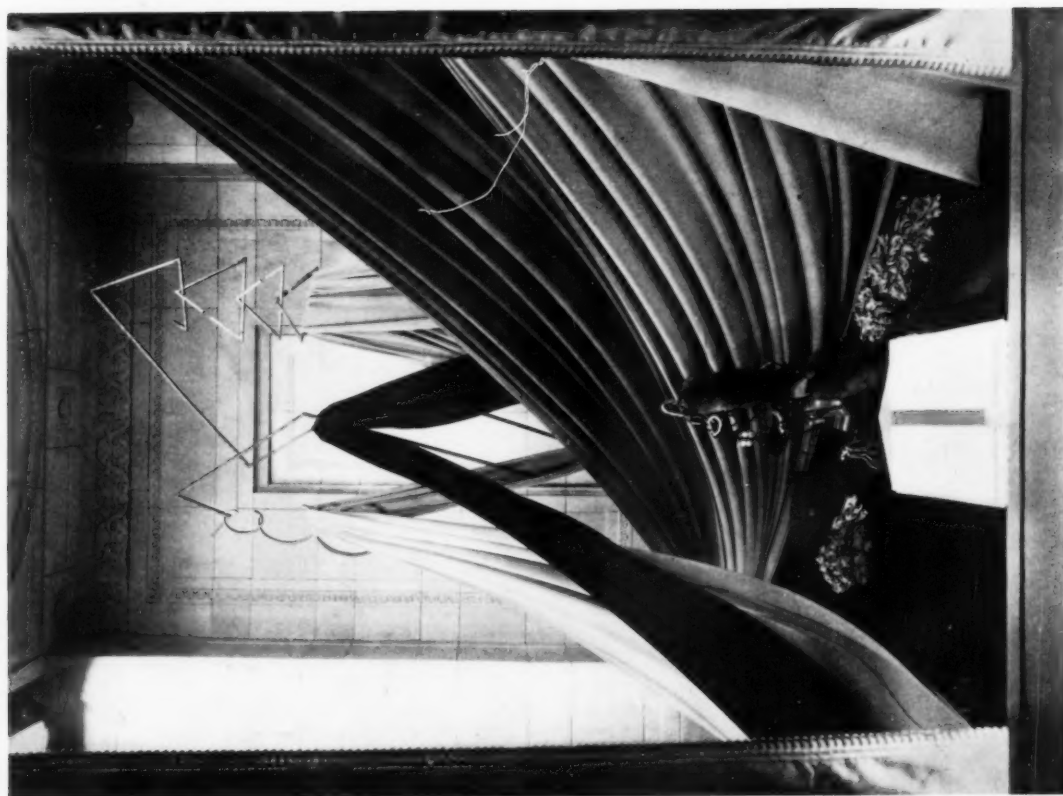
Newer tendency for temporary exhibitions



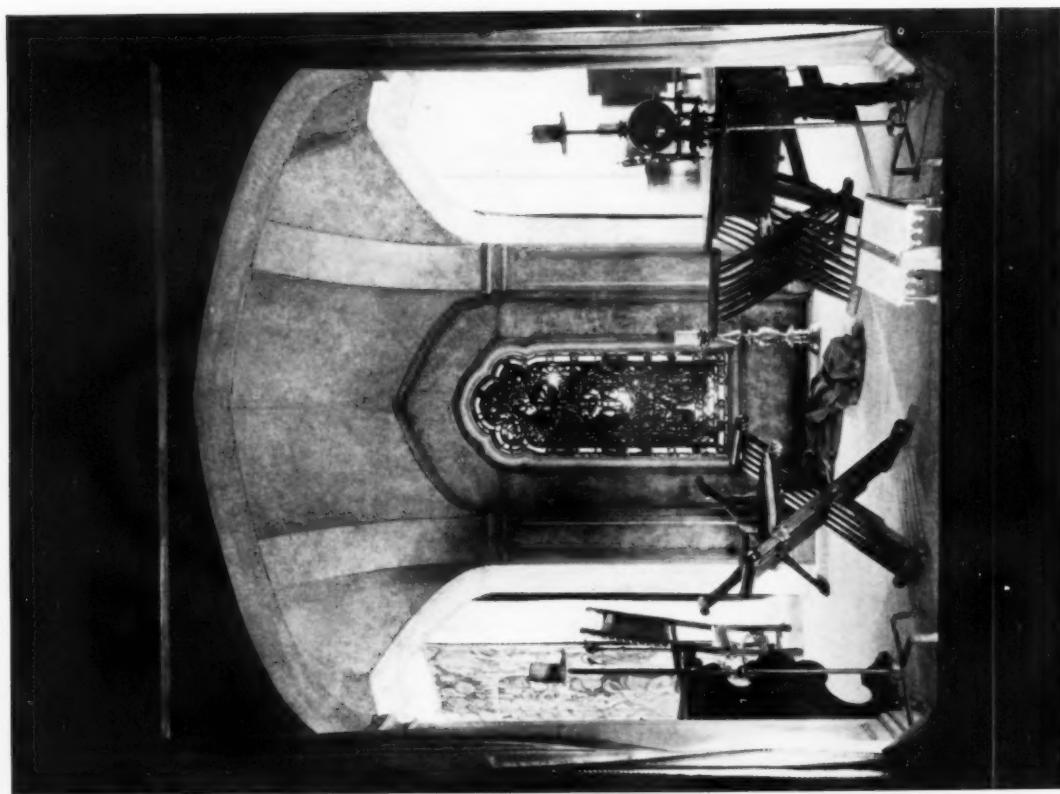
ART IN TRADE EXPOSITION, R. H. MACY & CO., INC., NEW YORK CITY

LEE SIMONSON, DESIGNER

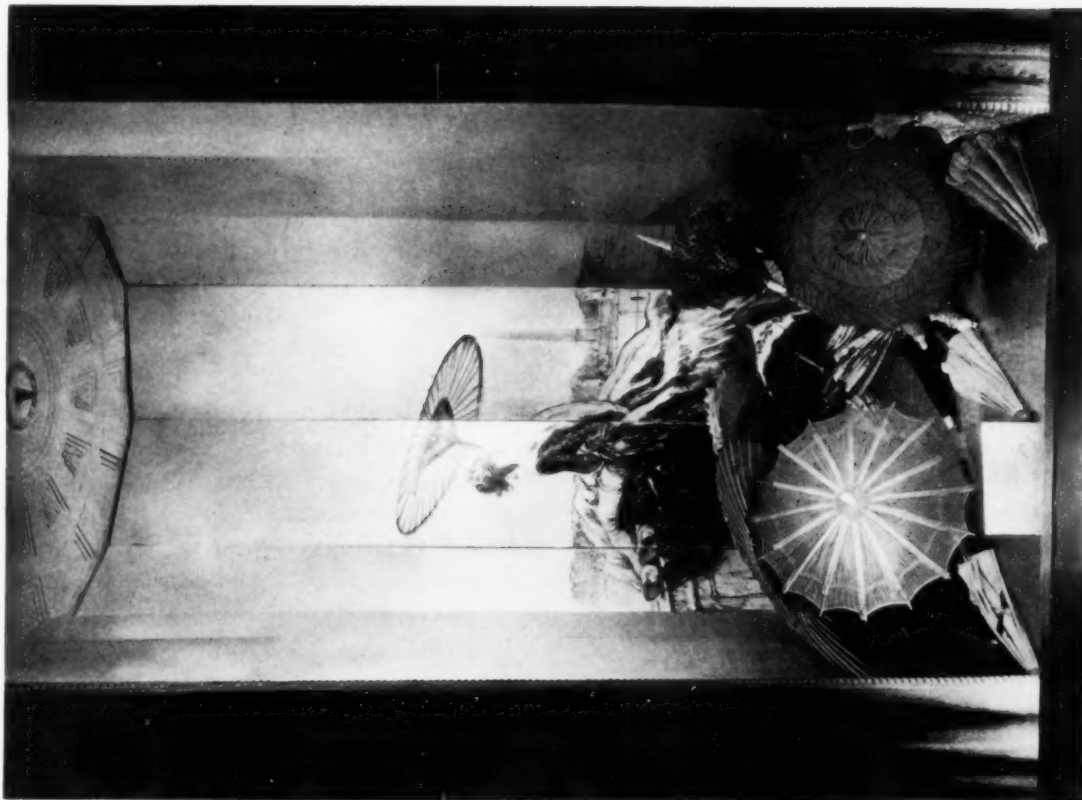
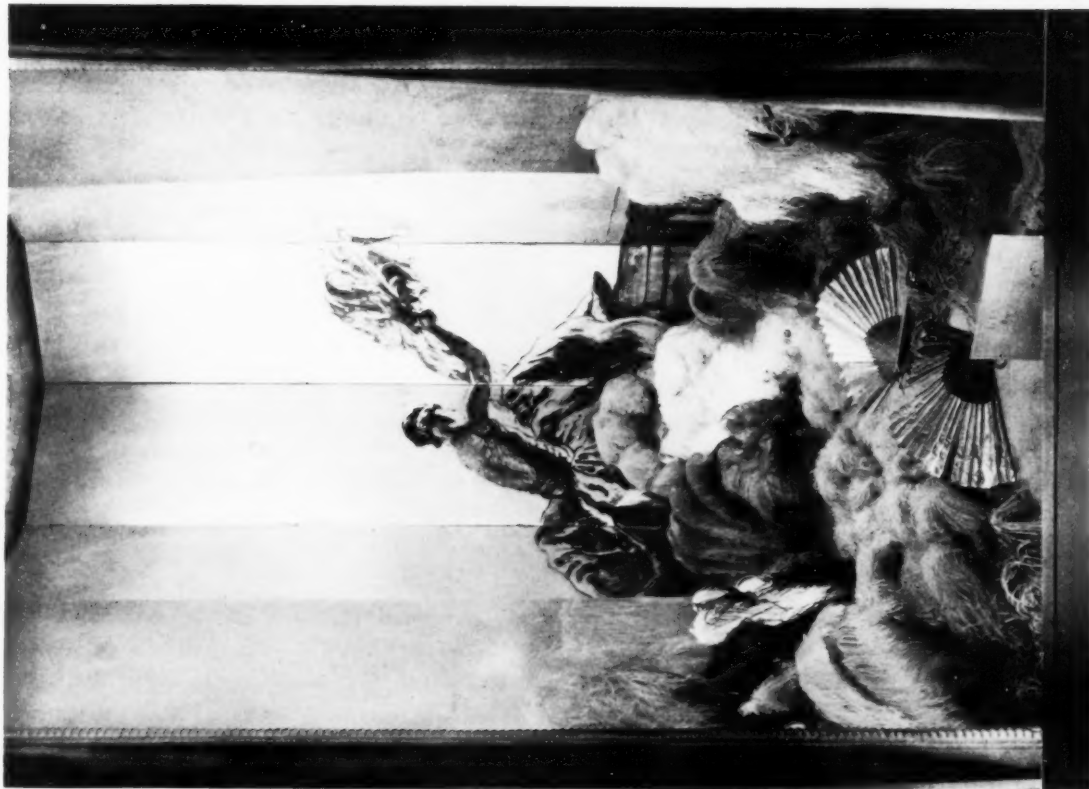
Setting made of common building materials and put together on the job by carpenters



Silk display with conventional architectural background



Furniture display—window treated as stage setting



DEPARTMENT STORE OF LORD & TAYLOR, NEW YORK CITY
Painted screens by Drian as background in character with display—newer tendency

nineteenth century, and at the same time they fear any attempt to return to the good old days when art was inherent in industry. Here, in this art of commercial display, is a powerful new effort made in the right direction. It is, in fact, only one of many such efforts, and it deserves support. It employs the services of some of our finest artists and it asks the aid of the rest of the art world in its effort to establish good taste among the people. Particularly it seeks the interest of the architects. Architects have contributed to the art in many ways, both in perfecting its technique and in furnishing it with ideas, inspiration and an ideal of good taste. The followers of the art appreciate this contribution from our profession and they trust that it will continue. It is the architect's trained, cultivated, balanced taste, made practical through long experience in dealing with the general public, which is indispensable in helping to fix standards of taste among the public.

But let it be made clear at once that the benefit of contact between architect and the art which is growing up in the stores is not one-sided. The architect himself has much to gain. An ideal of taste and style implies elimination of conflicting ideas, as we have seen. And clearer conceptions of style will be a boon to architecture and to the other arts. As a definite style, varied by the seasons' changes, becomes more understood by the public, the public will be schooled in that style through daily use, in the intimate contact with the furniture, clothing, furnishings, motors, and the types of design, coloring and taste which they impress, both on the conscious and unconscious perceptions. Popular taste, thus moulded, will inevitably react upon the "higher" arts (if such there be). Now, if such a popular reaction provokes the effort of architects, painters, sculptors and decorators to a more

vital, direct and more modern ideal, no better accident could happen. American artists would then follow the truth contained in the name *Le Style Louis Seize*, and the goal of art would be in sight. Louis Seize means a single ideal of art pertinent to the culture of a particular era in France. It implies that the type of design expressing that ideal was carried out consistently and imaginatively in art and industry, to the exclusion of any other ideal. Hence the Louis XVI style obtains, not only in architecture and interior decoration of the period, but in clothing and every other single product of industry. Consequently a French dressmaker or shopkeeper of that day knew his style—or at least its manifestation in his own department—as well as did the architect or sculptor or landscape designer. Not only that, but he had a fair notion of how his product harmonized in style with that of the architect and decorator and landscape architect, if indeed he did not design his dress or trinket or whatever it was so that it would show to best advantage in the tall, formal salons or the huge parterres of the architects. Certainly to-day architecture and interior decoration needs to pour out less sentimental design, picturing imitation Gothic manor houses with peasant interiors, cluttered with bad antiques, and peopled with hustling, sprawling Americans in sport clothes—the only signs of life in the whole picture. Any move to restore the same ideal of a single popular style which marked the great art periods is to be welcomed.

Viewed in this light, we may approve the leaning of the new art to the modern art movement which has been knocking at the American gate since the beginning of the century. One may hope that this aspect of the new art will not be misunderstood, since it can be explained.

ALLIED ARTS
AND
CRAFTSMANSHIP



RELIEF FOR THE BUFFALO HISTORICAL SOCIETY'S
BUILDING, BUFFALO, N. Y.

EDMOND R. AMATEIS, SCULPTOR; GEORGE CARY, ARCHITECT

Featuring

SCULPTURE

MURAL DECORATION

LANDSCAPE ARCHITECTURE

THE CRAFTS

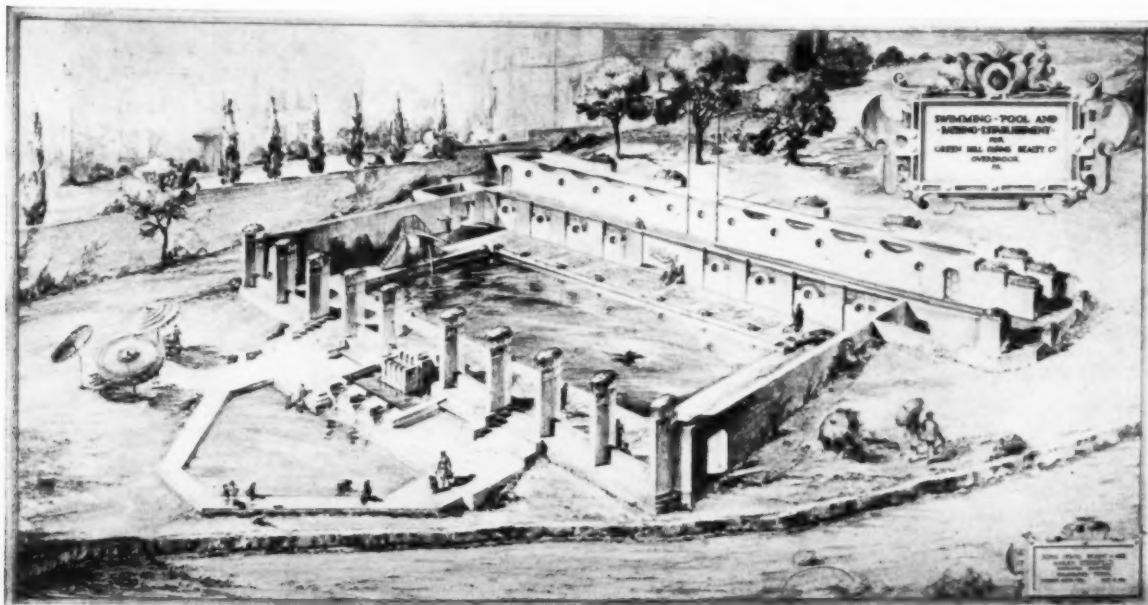
A SWIMMING POOL AT OVERBROOK, PA.

*In which Architects, Sculptor and
Painter combine their efforts*

THE vogue for swimming pools is of such recent origin in this country that the part that architects should play in the design is but ill understood by the general public. A water tight tank and dressing rooms with some plumbing are all that is necessary and one reasons naturally but illogically that no special skill is required for the study of a

was particularly fortunate because of the special requirements inherent in the scheme. The bathing facilities were to be available night and day. As the establishment was an adjunct to a hotel, its setting, plan and decorative scheme had to express a semi-public character.

The architects decided that these ideas



SWIMMING POOL FOR THE GREEN HILL FARMS HOTEL, OVERBROOK, PA.

JOHN IRWIN BRIGHT AND HARRY STERNFELD, ASSOCIATED ARCHITECTS

problem having but two major requirements. Therefore in many cases a pool is treated as if it were a glorified bath tub quite unrelated to its environment.

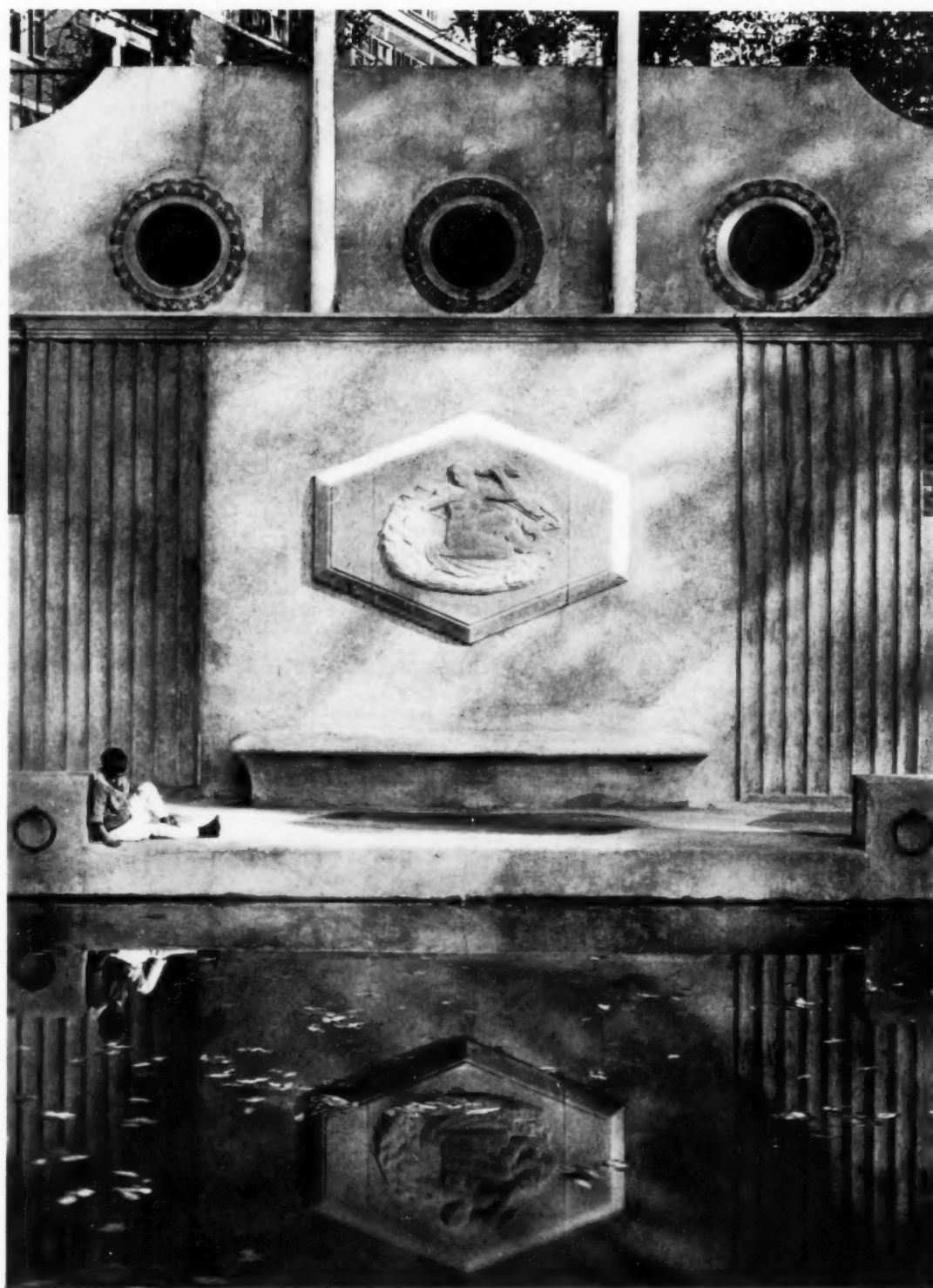
As a matter of fact a swimming pool lies within the scope of architecture quite as much as does any other department of building and the example here presented was conceived and executed in this spirit.

As is quite usual, an insufficient budget compelled regrettable economies in the structure and the decoration. Happily, the plan survived in its original form and this

could best be expressed by a formal plan and by an elevation of severe distinction.

With the exception of the decorative tile panels and the carved wood grilles, concrete is the only material used in the construction. Concrete was adopted because of its appropriateness in expressing the modern spirit in design while at the same time this material has a frankly plastic quality that is ideally suited to the character of an outdoor swimming pool.

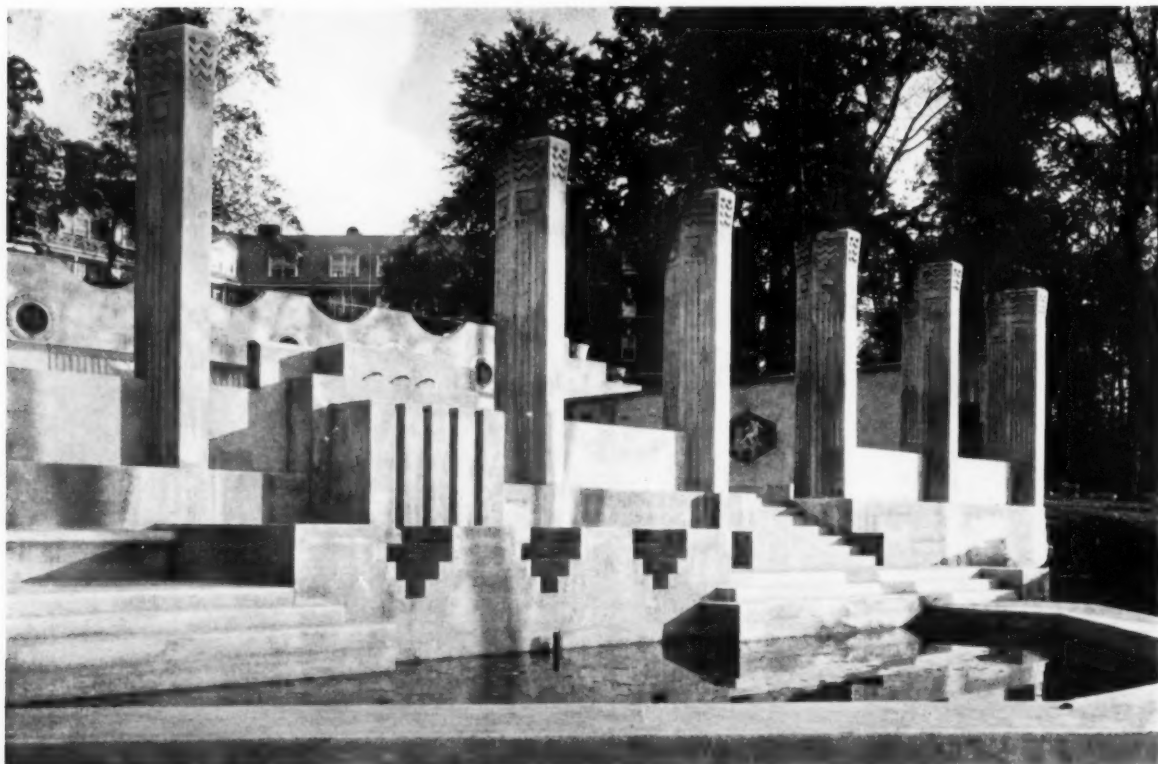
The wish of the owners to provide night bathing ushered in a number of complica-



Photo, Fischer

DETAIL OF SWIMMING POOL, OVERBROOK, PA.

JOHN IRWIN BRIGHT AND HARRY STERNFELD, ASSOCIATED ARCHITECTS
CARLO CIAMPAGLIA, MURAL PAINTER; GAETANO CECERE, SCULPTOR



Photo, Fischer

DETAIL OF SWIMMING POOL AND TILE PANEL

JOHN IRWIN BRIGHT AND HARRY STERNFELD, ASSOCIATED ARCHITECTS
CARLO CIAMPAGLIA, MURAL PAINTER; GAETANO CECERE, SCULPTOR



Photo, Fischer

PIERS AT LOWER SIDE OF SWIMMING POOL

JOHN IRWIN BRIGHT AND HARRY STERNFELD, ASSOCIATED ARCHITECTS
CARLO CIAMPAGLIA, MURAL PAINTER; GAETANO CECERE, SCULPTOR



DIVING PLATFORM

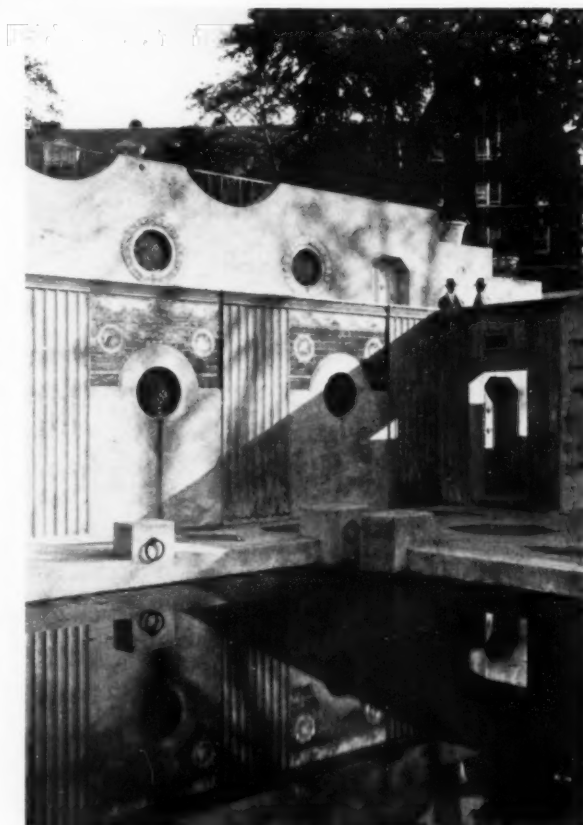
tions. The decision which was made to avoid flood lighting and to bring into relief only salient parts of the structure meant a building-in of the light units as integral parts of the design.

In addition to the usual lighting, powerful bulbs were placed in the walls of the pool near the bottom. At night the effect is dramatic in the extreme. The submerged rays convert the water into a single source of light diffusing a soft glow on the frescoed walls and the majestic, flower-crowned pylons. Bathers emerge surprisingly from the surrounding gloom and diving, shatter the calm surface of the water into a thousand opalescent eddies.

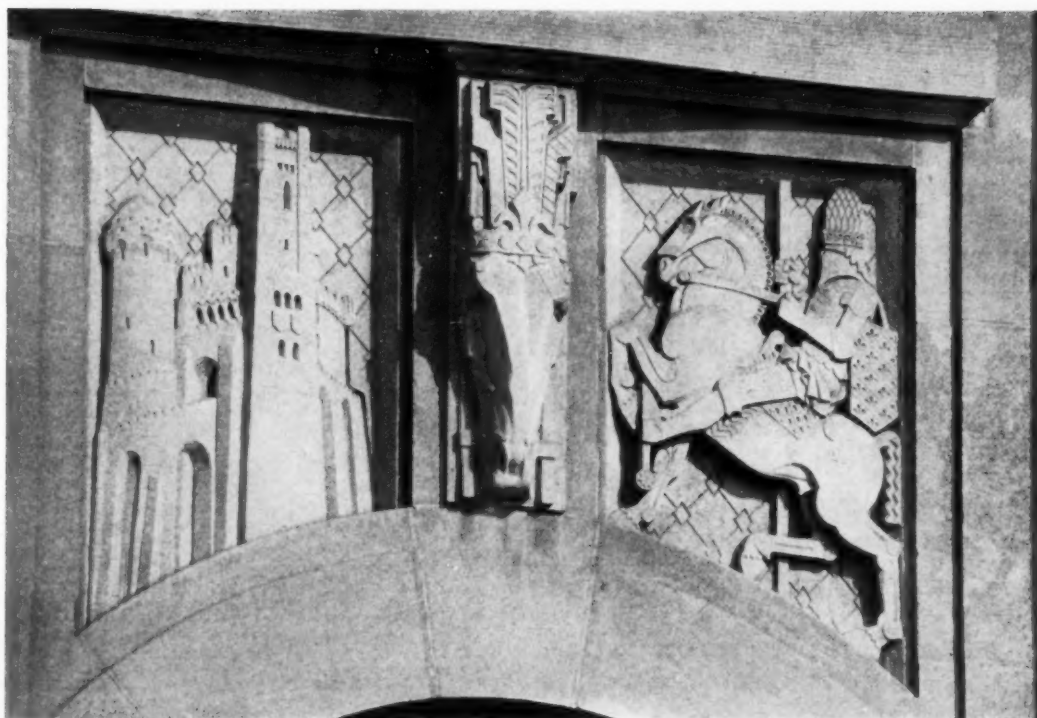
There was no conscious imitation of any historic style. The architects sought to evoke forms of beauty from the plan, translating classic precedent into terms of modern life. The treatment of the vertical surfaces was restrained in order to give full value to the frescoes and the sculpture and the carved oak grilles.

To this end the assistance of the mural painter Carlo Ciampaglia and of the sculptor Gaetano Cecere was invoked and there followed a real collaboration between the workers in the three arts. But even in the closest association there must be a direction and the architects never forgot that they themselves were responsible for the proper relation of the various details to the general composition. Many were the conferences over questions of form, color, scale and texture and there was no resultant loss of individuality from the exchange of ideas and the free play of criticism.

The spirit of team play was carried throughout the entire work and the judgment of each craft was recognized. Without the free and continuous response to the suggestions and capabilities of the sculptor and mural decorators by the architects, the unified result could not have been achieved.

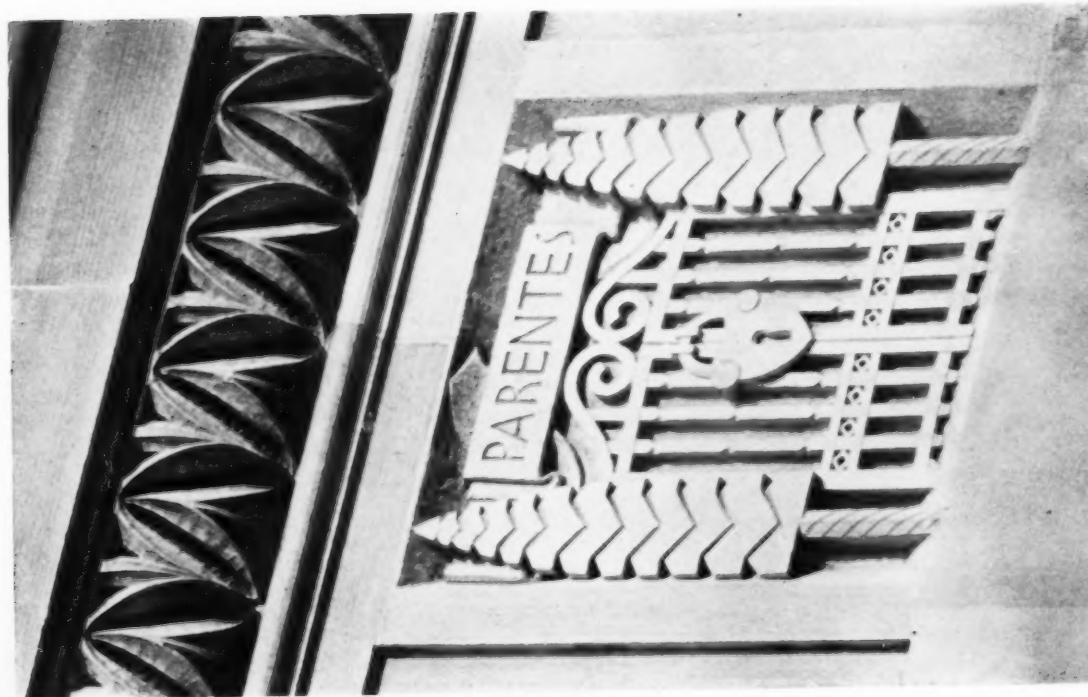
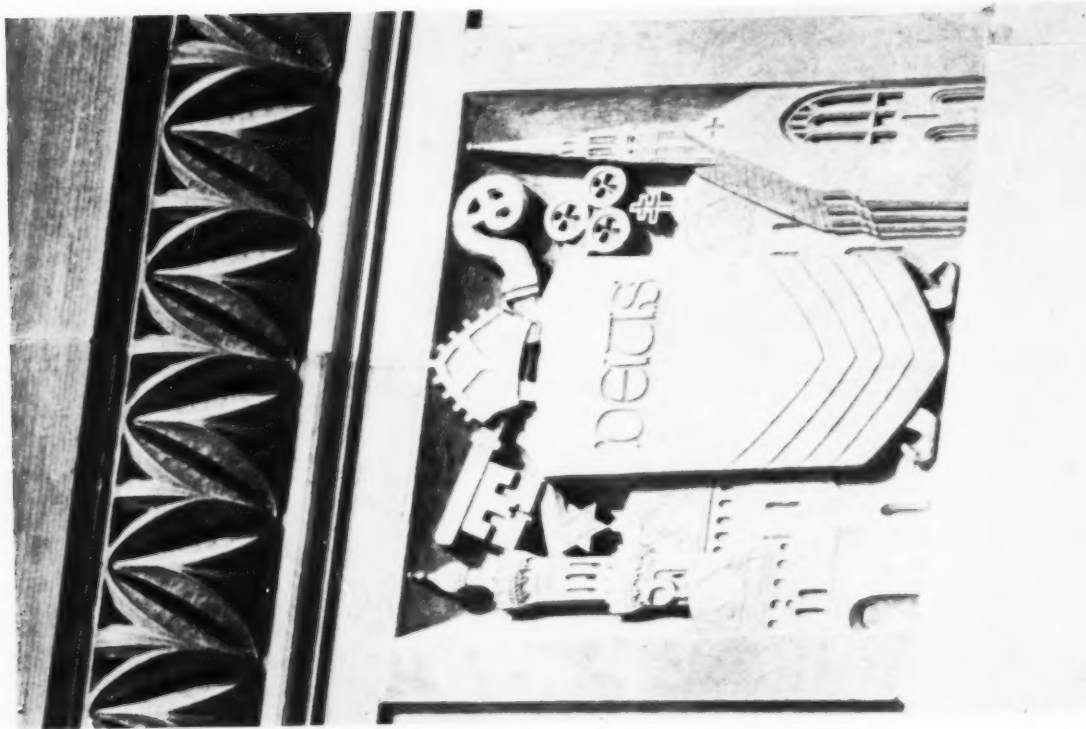


ANGLE DETAIL



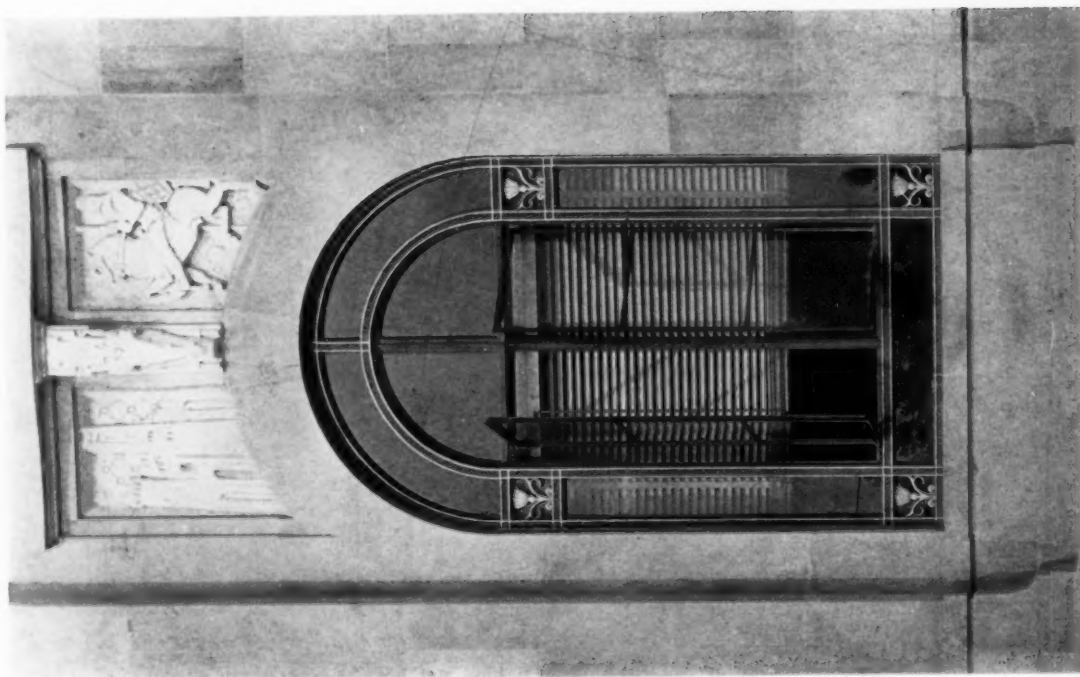
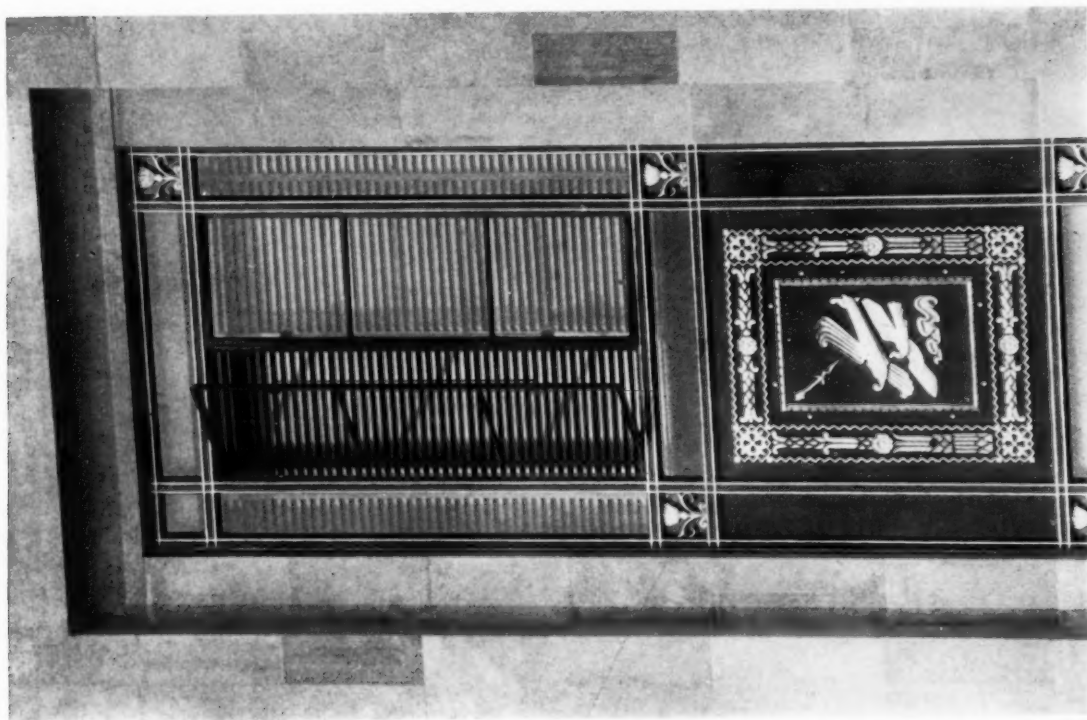
Photo, Fischer

CARVED WINDOW SPANDRELS
FIDELITY MUTUAL LIFE INSURANCE COMPANY BUILDING, PHILADELPHIA
ZANTZINGER, BORIE & MEDARY, ARCHITECTS
LEE LAWRIE, SCULPTOR



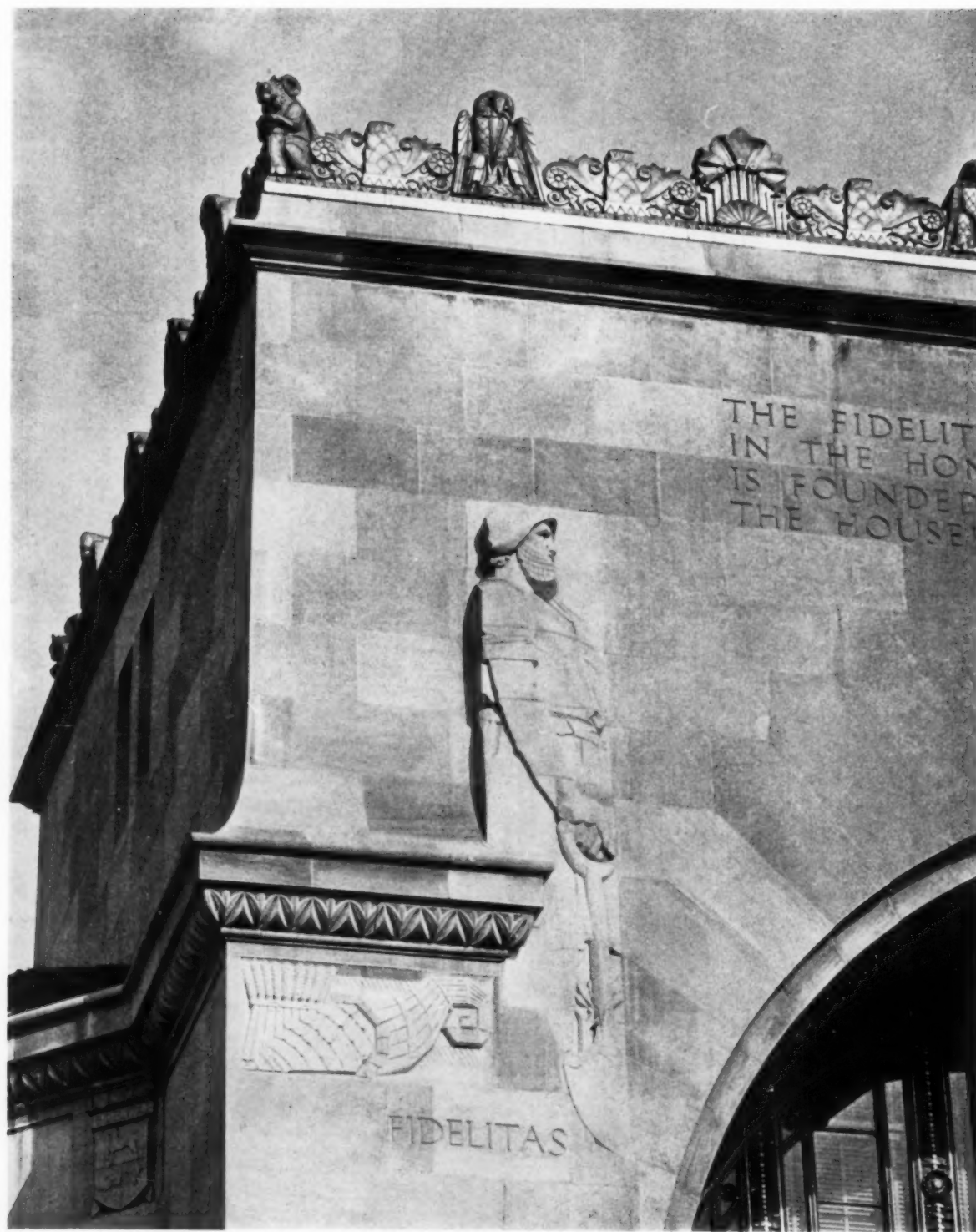
Photo, Fischer

PANEL DETAILS, FIDELITY MUTUAL LIFE INSURANCE COMPANY BUILDING, PHILADELPHIA
 ZANTZINGER, BORE & MEDARY, ARCHITECTS
 LEE LAWRIE, SCULPTOR



Photo, Fischer

TYPICAL WINDOWS, FIDELITY MUTUAL LIFE INSURANCE COMPANY BUILDING, PHILADELPHIA
ZANTZINGER, BORIE & MEDARY, ARCHITECTS
LEE LAWRIE, SCULPTOR



Photo, Fischer

DETAIL, FIDELITY MUTUAL LIFE INSURANCE COMPANY BUILDING, PHILADELPHIA

ZANTZINGER, BORIE & MEDARY, ARCHITECTS

LEE LAWRIE, SCULPTOR

NOTES AND COMMENTS

THE SCENIC FUNCTION OF THE SKYSCRAPER

Much the most interesting thing happening to American architecture continues to be the changes which the erection every year of thirty-or-more-story buildings is making in the appearance of the Borough of Manhattan in the city of New York. During the past year the design of these new skyscrapers has not altered much for the better or the worse. Architects undertake the problem of designing them chiefly as towers; and most of the ingenuity and labor is spent in the attempt to devise for them interesting silhouettes when seen from a distance or against the sky. A number of fairly successful experiments have been made—successful, that is, as compared to the earlier structures of this kind, such as the Metropolitan Tower or the Woolworth Building. Many of the hotels, apartment houses and office buildings recently erected are, from some points of view, highly picturesque and, from others, wonderfully impressive, almost irrespective of the design. In certain situations any thirty-five story building projects a spectacular solid mass into the atmosphere and the sky. Merely as a lofty shaft of masonry, it is always dramatic and imposing and sometimes rarely beautiful.

If a skyscraper is to be architecturally impressive, it is, of course, extremely important to disengage it from other buildings and to make sure that it will be seen from a distance. Some of them are literally buried in the narrow streets of New York. The Shelton, for instance, on Lexington Avenue at Forty-ninth Street, was for some years after its erection visible from many points on the neighboring streets, both east and west and north and south, and it was almost always imposing, but recently the erection of other tall, though less imposing, buildings in its immediate neighborhood has reduced it to comparative invisibility. Such is certain to be the case with skyscrapers which are erected in the center of the island on sixty or eighty foot thoroughfares. They disappear into a solid mass of masonry and do not stand out against any background of atmosphere and sky. They will not even contribute very much to the sky line of the city. They will, of course, add to the area of the entrancing fairyland of patterned lights which is created early on winter nights and which is best seen from the East River bridges, but in this case, also, their outline and individuality will be merged in that of the sheer mass of the new city.

Of all the sites for skyscrapers in Manhattan,

architecturally the most advantageous are those which can be seen from some part of Central Park. During the past few years about ten buildings not less than thirty stories in height have been erected on sites which face or practically face the Park, and no matter how they are designed they all add enormously to the picturesqueness of the city. For they are, of course, fully visible and they get the utmost advantage of their scale and their atmospheric background. At present they are too detached to form much of a sky line, but they will be followed by many others and eventually they will merge into a general effect without losing their individuality. At the end of fifteen or twenty years the architectural show which New York will present from the southern end of Central Park will be better worth seeing and more celebrated than anything else which the city has to exhibit, including its pattern of lights on a winter evening and the massive sky line of lower Manhattan.

Since steel-frame buildings have come to be erected in large numbers in New York, they have been compared to many previous architectural forms, such as columns, towers, spires and screens. But we submit that there is something now to be gained by playing with still another analogy. From the point of view of public architecture, do they not approximate to vast sets of open air scenery? The sets are not, of course, complete. They do not fill the stage and they are not arranged as the background for a particular play, but they certainly provide an appropriate architectural setting for the restless, unstable, mechanical lives of the people of New York, and they certainly are impressive, if at all, chiefly when they ignore the values of proportion and modeling and are content to present screen-like surfaces which depend for their effect upon atmosphere, color and outline. There is no reason, indeed, why architects should not paint rather than model their surfaces far more than they do. The designer of a recently erected apartment hotel at No. 1 Fifth Avenue has emphasized the vertical lines of his building by the use of shadow brickwork to suggest upright projections which are terminated by actual pinnacles of stone, and his example will doubtless be followed.

Skyscrapers should not be taken too seriously. Notwithstanding their fireproof construction and their huge cost, there is something ephemeral about them, and the kind of life which they surround and shelter. So it is worth while to keep this analogy of

scenery in mind. The New York skyscraper will in all probability become gayer, more highly colored and more fragile in appearance as the type becomes more mature. Their colossal dimensions and imposing appearance should not beguile the people who build them and live and work in them to take them too seriously.

HERBERT CROLY

JAMESTOWN

I VISITED the site of the first English settlement in America (1607) some forty years ago. At that time it was covered with briar bushes and weeds. The old church tower, cracked and disintegrating, was the only object to indicate the site of the town. The past summer when I again visited Jamestown the surroundings of the old tower were pleasantly changed. The site was enclosed by an iron railing with an entrance through an imposing gateway designed by Carrère and Hastings. The ground was cleared, a pleasing grass lawn taking the place of the wild tangle of bushes. The old tower protected and the new structure over the old foundations were dominant features. On the green slope overlooking James River were bronze statues, one of Pocahontas by William Ordway Partridge, one of John Smith by William Couper, and a low relief tablet on an architectural background to Rev. Robert Hunt, the first rector in the country. The confederate fort (1861), probably the site of Capt. Smith's barricade, was cleared and its trenches and embankments covered with grass. Outside of the enclosure the foundations of the first State House had been exposed, a granite obelisk in memory of this first settlement had been erected and a rest house had been built.

The Association for the Preservation of Virginia Antiquities, to whom the state conveyed all rights in 1892, are to be given credit for this complete transformation, although other patriotic societies, individuals, the U. S. Government and the state gave material assistance in the good work. As the James River was rapidly encroaching upon the island, the United States built a concrete retaining wall to prevent further erosion. Mr. S. H. Yonge, U. S. Engineer who was in charge, is responsible for the intelligent exposure and preservation of the foundations of the old church and other buildings. His book "The Site of Old Jamestown" gives the most authentic account of what remained of the old town. A letter of Capt. Smith's giving an account of the first English Church in America (1607) is interesting. "We built a homely thing like a barne set upon cratchets covered with rafts, sedge and earth * * (which) could not well defend from rain or winde."

The town and church were destroyed by fire in 1608. When Newport returned with men and sup-

plies from England his sailors rebuilt the church in 1608. Lord De la Warr arrived in 1611. An old letter states: "He has given orders for the repair of the church * *; it is in length three score foote, in breadth twenty foure and shall have a chancell in it of cedar, with faire broad windowes to shut and open as the weather may occasion, of the same wood, a pulpit of the same and a font hewen hollow like a canoa." In this church John Rolfe and Pocahontas were married in 1614, and here Governor Yeardley and the Burgesses met in 1619. A frame church on a new site was built under Capt. Argall "wholly at the charge of the Cittie being fifty foot in length and twenty foot in breadth."

The first intimation of a brick church is in a letter of Governor Sir John Harvey to the privy council in London, Jan. 18, 1639, "out of our owne purses we have largely contributed to the building of a brick church, and both masters of ships and others of the ablest planters have liberally, by our persuasion underwritt the worke." I would infer from this letter that the church was built sometime between 1637 and 1639. Harvey calls attention to the brick house of Secretary Richard Kemp, sixteen by twenty-four as "the fairest ever known in this country for substance or uniformity." The church built by Governor Harvey was partially destroyed when Jamestown was burned in the Bacon Rebellion, 1676. Judging by the character of the foundation and the tower, the brickwork would have withstood the fire, and was utilized when Jamestown was partially rebuilt between 1676 and 1686. In 1699 the capital was moved to Williamsburg and Jamestown was gradually deserted. Gifts of plate and furniture given to the church in 1694 and 1733 show it was still used as a place of worship. In 1812 it was in ruins, the brick were used by any who wanted them, and probably the height of the old tower alone saved it from destruction.

A personal reminiscence is worth recording: I received an urgent call about twenty-five years ago to attend a meeting of Colonial Dames in Richmond. Going to the appointed place, I found the Dames ready to attend a banquet. A member from Boston carried me off for a private conference as she feared the council was about to commit a serious blunder in the restoration of the Jamestown Church. Mr. Yonge, the government engineer, with enthusiasm had prepared a full set of drawings and unless something was done about it, his plans would at this meeting be approved by the council. This Boston Dame felt rightly that an engineer was not qualified for this work, no matter how capable he was in his profession. I had been called upon by two or three who were of her opinion to prevent the acceptance of these plans and advise them how to get

the best results. The engineer was on hand and after an examination of his drawings I felt without saying so that the Association would commit a serious blunder in using them. The banquet was served and with the coffee I was requested to give an opinion on the subject. While it was embarrassing with the laborious and enthusiastic engineer present, I felt it my duty to give my aid. I endeavored to impress my audience with the serious character of their undertaking, the restoration of the earliest brick church—an error would be a lasting source of regret. I

stated that although I had restored two colonial churches I would not undertake the restoration at Jamestown without consultation with other architects well versed in work of the period. I advised them to secure an architect who had shown his capacity for such work. I was surprised that they followed my advice, as the majority were ready to approve Mr. Yonge's plans. Upon being asked who was best fitted to undertake this work I suggested E. M. Wheelright of Boston, who was employed. He, after much study, adopted the main features of the Smithfield Church, built according to date on some of the brick, in 1632, approximating the date of the Jamestown Church which was erected about 1637. The windows with semi-circular heads, divided by brick mullions forming two lancet shaped openings, the great Gothic arched chancel window divided into many smaller lancet shaped divisions by brick mullions, the outside buttresses and the stepped gable end coping may be all seen in the Smithfield Church. The interior is unplastered and covered by a hammer beam roof. The new structure encloses the foundations of the last frame church, nine inches thick on cobble stone footing, and the three foot foundations with buttresses and the tiled chancel of the old brick church first exposed in 1891. These relics are protected from abuse by a railing.

Many memorial tablets have been placed on the

side wall—to Pocahontas, John Smith and the earlier Governors of the Colony.

The structure as completed was presented by the Colonial Dames to the Association on the three hundredth anniversary of the landing at Jamestown, 1907.

GLENN BROWN

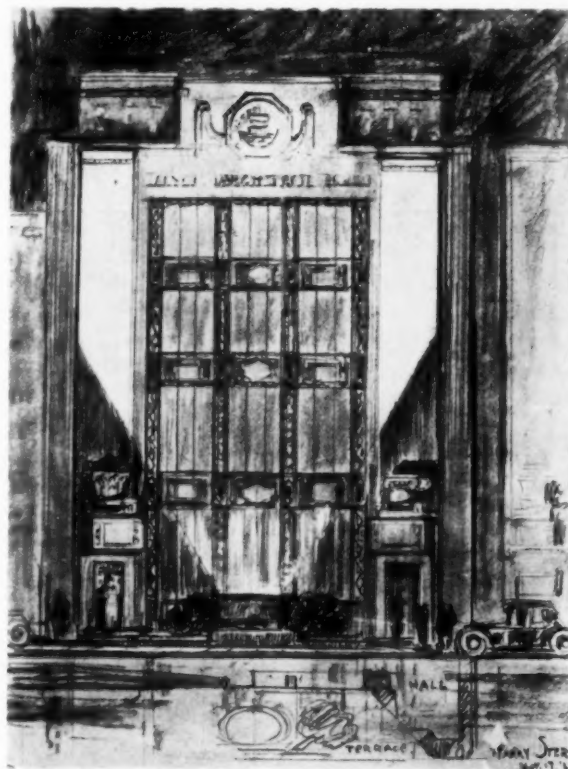
NEW BUILDING FOR THE BEAUX-ARTS INSTITUTE OF DESIGN

WHEN the Society of Beaux-Arts Architects recently decided to build a new building to house the activities of the Beaux-Arts Institute of Design, a perplexing problem arose. How, among architects, should an architect be selected? A competition was finally determined upon and placed under the direction of Kenneth M. Murchison and Whitney Warren. Every member of the Society was required to compete, with the stipulation that all who entered the competition should pay a fee of \$25.00 for the general building fund, while those "who chose" not to compete should pay \$35.00 to the building treasurer. Professor William A. Boring was named as expert advisor to conduct the competition following the procedure approved by The American Institute of Architects.

Fifty-four contestants gathered in New York City at noon, November 17, 1927, in the present

building of the Institute at 126 East 75th St., while distant members submitted drawings prepared in their locality. The programme of requirements was given out at 12 o'clock and drawings were completed and delivered with names concealed at 4 p. m. of the same day. The jury, selected by the Committee convened immediately and made the awards.

There were four prize honors, the first awarded to Frederic C. Hiron, selected as the architect of the new building; the second prize was given to Harry Sternfeld; third honor was won by William Van Alen and the fourth by A. D. Seymour Jr.



SECOND PRIZE DRAWING, COMPETITION FOR THE NEW BEAUX-ARTS INSTITUTE OF DESIGN BUILDING

HARRY STERNFELD, ARCHITECT

(For the First Prize Design, see page 95)

It is of interest to note that the first three winners had, in their student days, been Paris Prize winners. The Paris Prize was instituted by the Society of Beaux-Arts Architects in 1904 and gives the holder the opportunity to continue his architectural studies in Paris.

The new building is to be located in New York City at 304-306 East 44th St.

COLOR IN ARCHITECTURE

MR. R. T. WALKER, of Voorhees, Gmelin and Walker, in an address given before The Producers' Council, envisages the day when "we will build with decoration and with color integral to the form. Our walls may be made of thousands of small units or of a few large or practically monolithic parts—either, however, will bear but little resemblance to materials used in the walls of the past. We will not use a material with infinite and unknown possibilities in a mentally lazy imitation of another material with known limitations, as is the case today with new methods, each striving strenuously to slavishly imitate one already known. Our walls then will not be decorated to look like something else, but will have their own inherent pattern and color which will furnish comfort, repose and beauty to man's needs."

Mr. Walker thrusts aside as false, the premise, so commonly voiced, that "simplicity necessarily means repose."

"Simplicity," he adds, "cannot help but breed monotony, because it contains no sustaining mental interest, having nothing of the quality of time about it. In other words, it asks and receives the casual glance. Expressed in simple terms, simplicity is a poster, and as you know a poster is but a week's display on some billboard, then to be replaced, while a Corot endures for the ages. Intricacy is a painting by Corot.

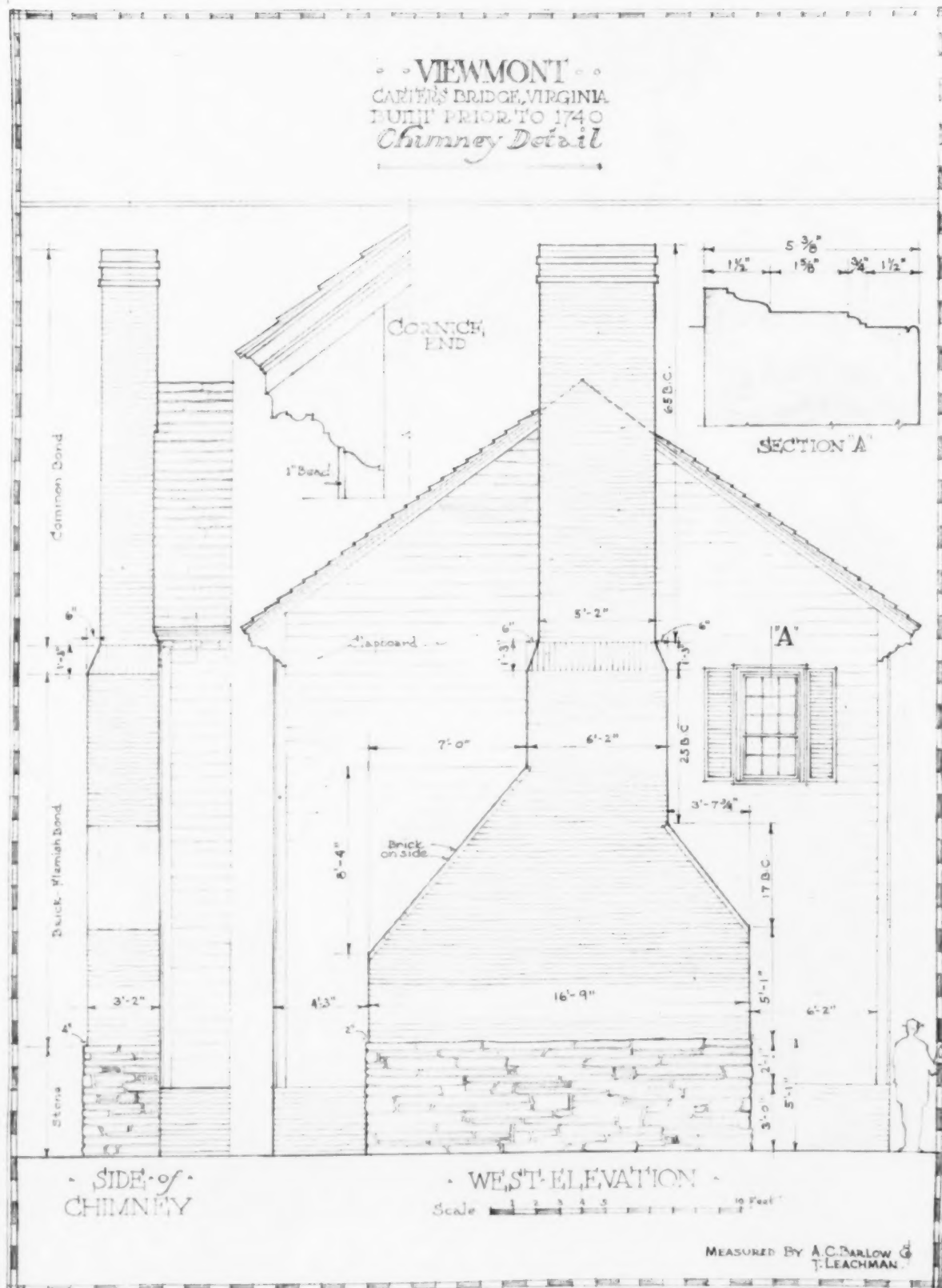
"From the false premise that has made of simplicity a virtue has also come the thought in decoration and in color, that large fields of plain color in contrasting harmony with a few local points to give interest, grant to both the exteriors and interiors of our buildings a more livable quality than can ever come

from the use of pattern in color and decoration.

"It is my desire that the interiors especially should be timeless and lacking in the sense of closed perspective, for they must bear the repetition of use. All architecture, all ornament, all color should be designed to obtain these results. When the eye and the mind become so tired that they no longer see or feel, it is generally because there has been nothing designed in a manner to afford mental escape, in other words that the tomorrows are made to lack in fresh viewpoints.

"It seems to me then that these results are obtained through the use of pattern, and pattern that is not easily read at a glance—patterns that afford as much study as do those of the printed page. Patterns of form, patterns in relief, and patterns in color, all interlacing to make a unity not easily comprehended, but furnishing recreation for the mind. Thought and art and civilization have been bred in the study and the making of patterns. Religion and philosophy came into being from the patterns that were found in the earth, the sea and the heavens. Art grew when the first weaver wove a pattern. The beauty of color in nature is the beauty of intricacy or of ever-changing light and pattern, and you all know that in nature objects close to the eye are filled with pattern which in the distance disappears—leaving however, the sense of still being composed in similar pattern. It is this sense or remembrance of pattern seen that creates the impression of interest over a period of time. It is my thought that pattern may become so reduced in scale as to lend a feeling of distance. In other words, great, sprawling pattern forms are oppressive because of their masterful nearness and the fatigue they inevitably cause.

"Texture is not hand-made, but of an infinite variety of surfaces and finishes, far more varied than was ever achieved under the age of handicraft. They are soft or hard, smooth or rough, delicate or gross as we desire, and these untold numbers of textures will give play to infinite color, thereby giving lights and shadows to further enhance the beauty of our future house. Who has seen the end of the textures of the machine craft or those made possible by chemistry? The next generation will know and admire effects that even my dream does not foretell."

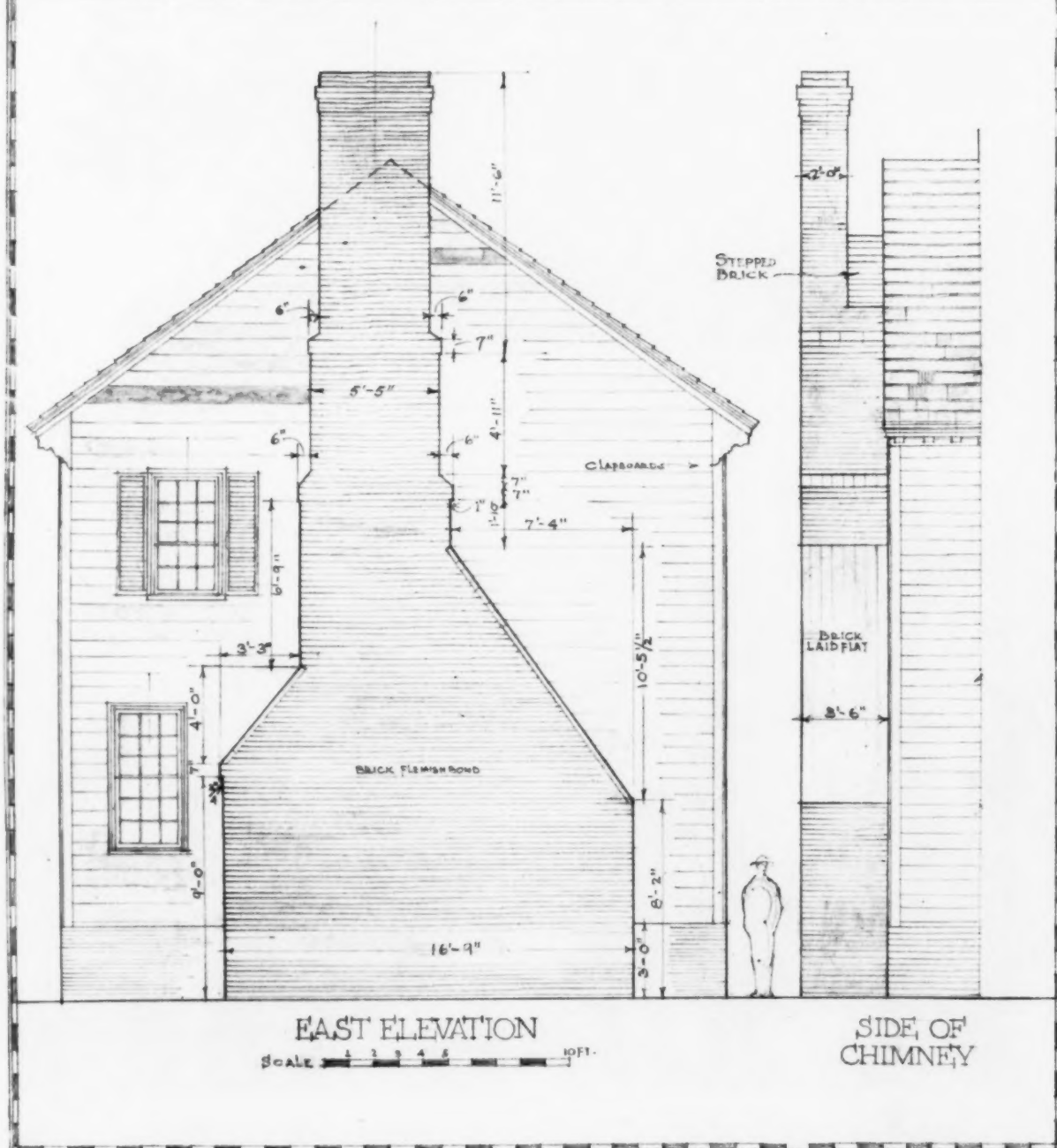


ARCHITECTURAL RECORD SERIES.
EARLY AMERICAN ARCHITECTURE



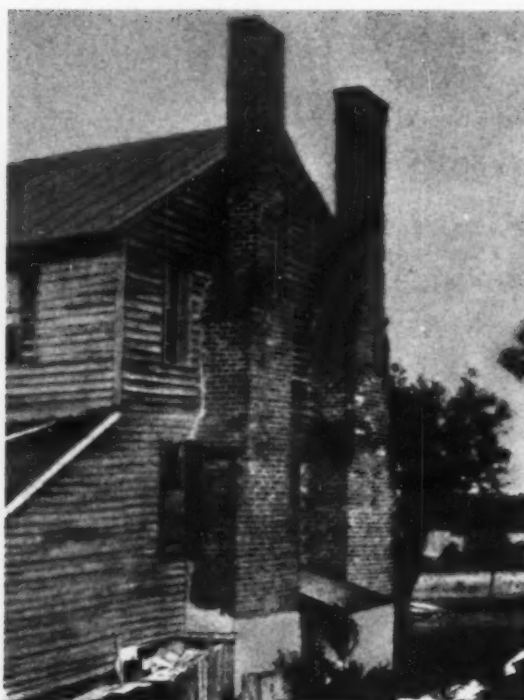
"VIEWMONT"
CARTER'S BRIDGE, VA.

• VIEWMONT •
 CARTER'S BRIDGE VIRGINIA
 BUILT PRIOR TO 1740
Chimney Detail.

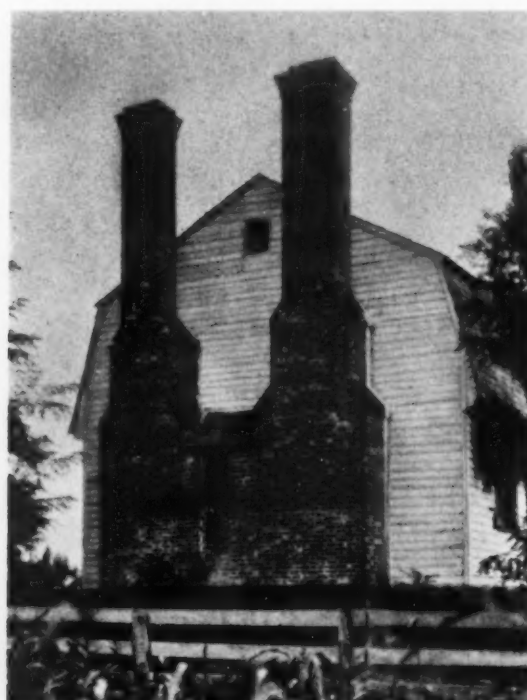




HOUSE NEAR PETERSBURG, VA.
INFORMAL CHIMNEY GROUPING



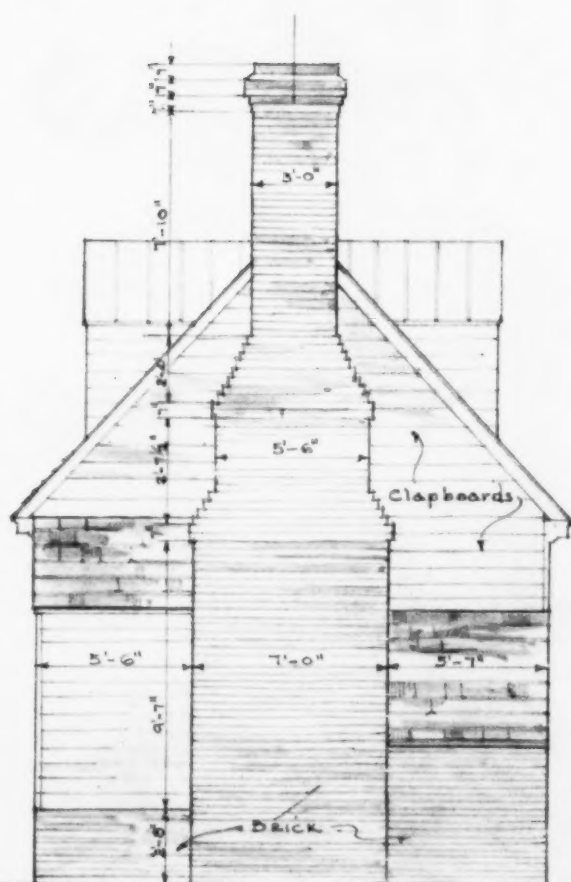
"OLD HOPE", LOCUST GROVE, VA.



HOUSE NEAR WARSAW, VA.

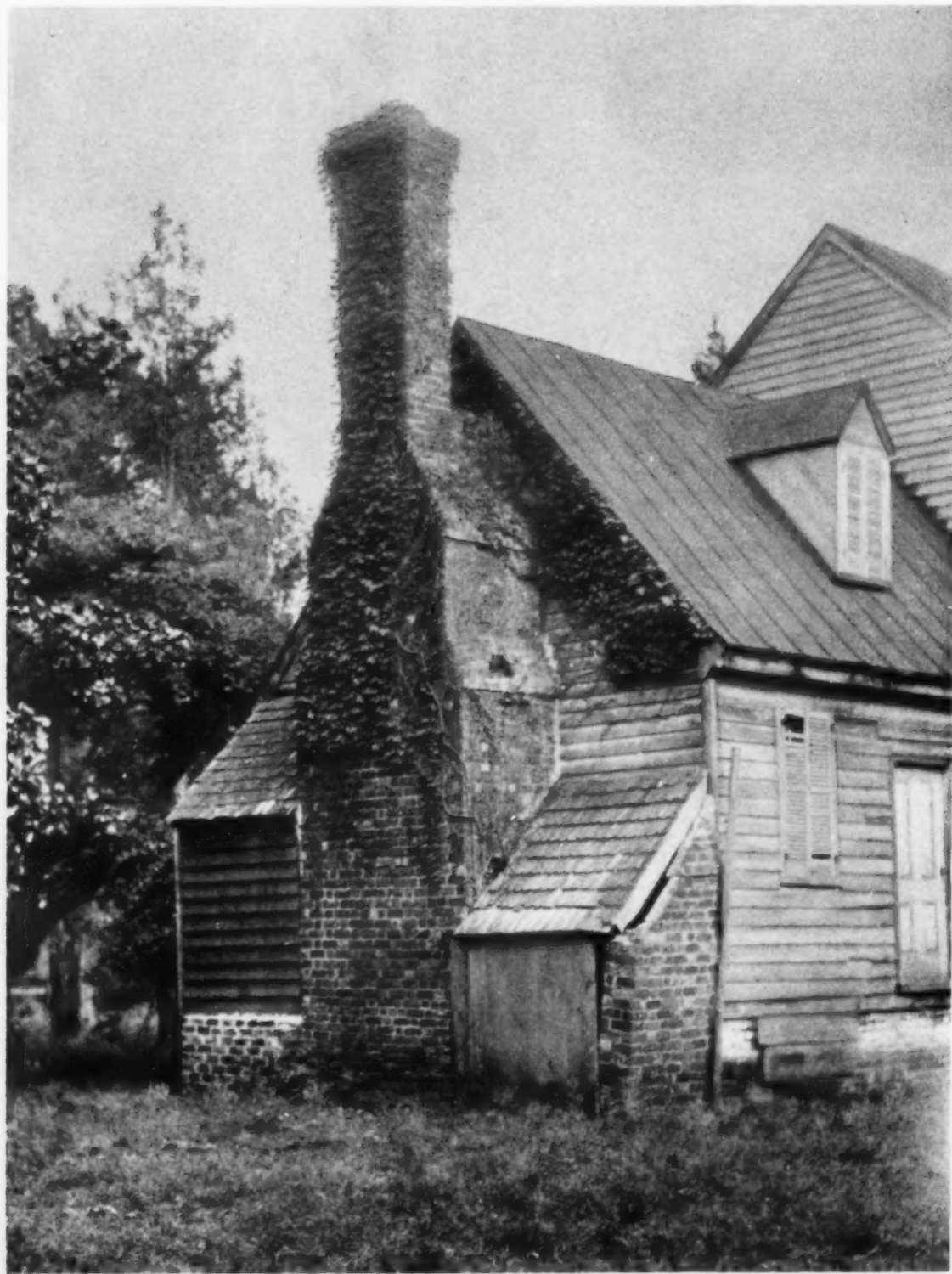
EXAMPLES OF "BRACE OF CHIMNEYS"

COL·AYLETT'S·HOUSE·
·NEAR·AYLETT'S·VIRGINIA·

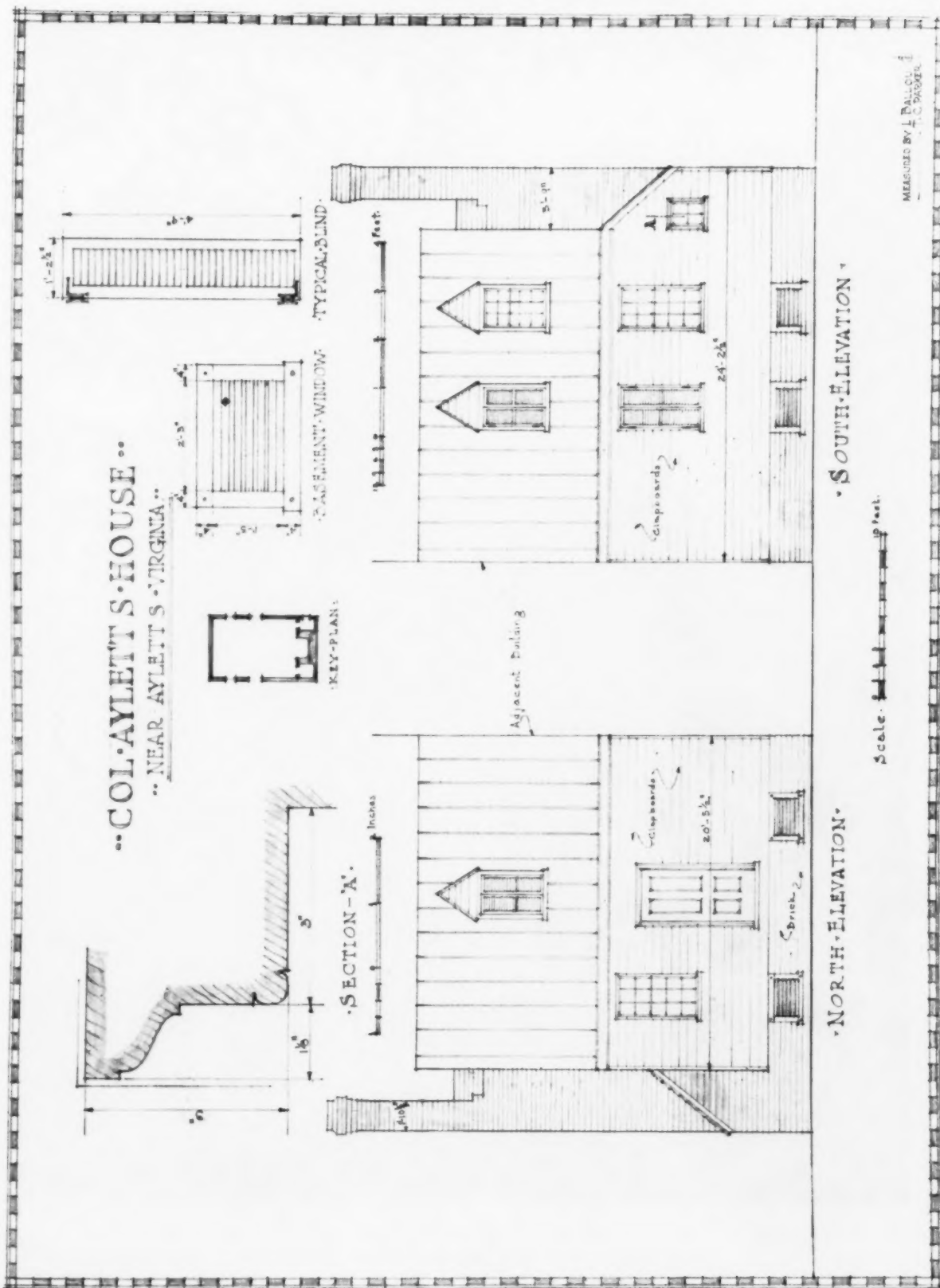


· EAST · ELEVATION ·

Scale 1 2 3 4 5 6 7 8 9 10 Feet.



"AYLETTS"
NEAR AYLETTS, VA.





"AYLETTS"
NEAR AYLETTS, VA.

THE ARCHITECT'S LIBRARY

AN ENCYCLOPAEDIA OF IRONWORK
OTTO HOEVER.

An Encyclopaedia of Ironwork, Examples of Handwrought Ironwork from the Middle Ages to the End of the 18th Century with an Historical Introduction. Weyhe. New York.

OUR AGE is in some sense an age of ironwork, but it is mostly of cast iron and structural steel, whereas the Middle Ages to the end of the eighteenth century knew nothing of structural steel. The ironwork here treated is all the work of smiths to whom smithing was a craft and artistry a part of craftsmanship. The renewed interest today however in the work of these old craftsmen is no simple antiquarianism. Architecture is interested in iron in two very distinct ways: its interest in the factory product is structural, its interest in wrought iron is decorative, and the old ironwork was practically all decorative. Structural steel is the basis of the new large scale architecture, but factory-made decoration is more or less inevitably an abomination. Modern decorative ironworkers must turn back to the great days of ironwork when all iron products were hand wrought and any smith was likely to be something of an artist.

The old ironwork is nearly all lineal, and the base of all lineal ornamental ironwork is the iron bar, flat, round, or square. Early Gothic favored the flat bar; late Gothic in the north tended to use the round bar; the square bar came into Italy with the Renaissance, and was used by the Rococo smiths, especially the French. These were the finest periods. Transition from one style to another is slower than with the other arts, and late Gothic in Germany lasted well into the Renaissance. Medieval ironworkers took their designs from illuminated manuscripts.

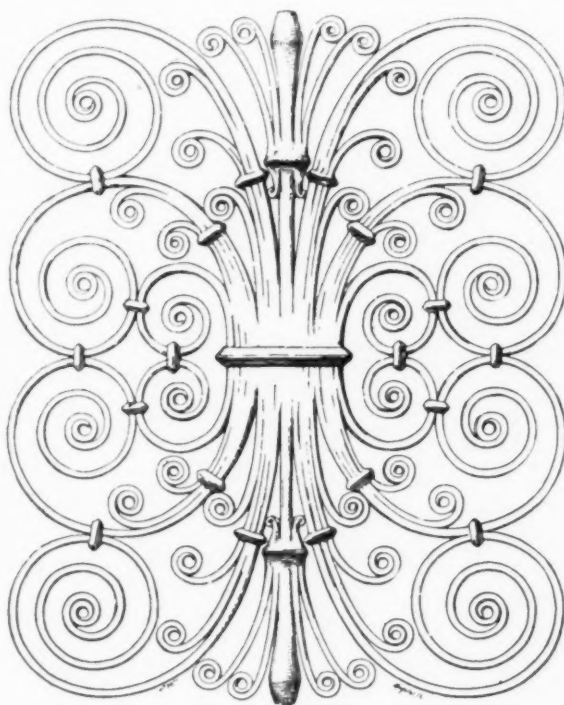
Smithcraft attained its highest forms in France in the thirteenth century. It felt the stimulus and followed the lead of other crafts then also at their zenith.

Mr. Hoever notices the difference between French and German medieval smithcraft, that east of the Rhine is to be found more of the involved and fantastic grouping of animal motifs, whereas the French never broke altogether from classic influences and from the tendency to restrain irregularity and seek after symmetry. The metal work on the doors of Notre Dame is exuberant in spirals, leafage and tendrils, but the total impression is of unity and stability. So, too, the still more beautiful grille panels of Ourscamp Abbey, Rouen. (pl. 4 and 5). The French tended to adhere to old motifs of spirals springing from bundled flat bars and terminating in rosettes and leafage. German smithcraft of the same era is coarser and more massive. It is very vigorous but less refined.

Italian ironwork introduced the architectural element to a larger extent than northern workmen. For instance, the lanterns on the Palazzo Guadagni in Florence look like small tabernacles or replicas of octagonal edifices. Pillars and pilasters of minute size are the main tectonic elements of the iron lanterns of Italian palace façades. Late northern Gothic ornament tended to fill up every available space, but Italian ornament is wider spaced, and has more clearness and restraint of pattern. Italian art always returns to its classic traditions.

Spanish ornament, like German, favored a close grouping, but here however enters the tradition of the East. There is something reminiscent of oriental rug patterns in the closely packed Spanish examples of ornamental iron smithing.

During the Baroque and Rococo period, especially in Germany, there was a great deal of realistic representation of objects. Rococo ironwork in Germany seems to have the literary and external associations more commonly found in pictures. Those comfortable bouncing cherubs, baskets of flowers and en-



twined tendrils suggest a certain "Gemüthlichkeit"; as if in small courtly circles the stately and severer elegance of Versailles were a bit terrifying, and they sought something though extravagantly luxurious, yet homelike, or at least less ceremonial. French ironwork during the period of Louis XIV was still under the traditions of the Renaissance. The lines of its great Baroque gates are austere vertical. The ornamental restraint gave way in the Rococo period. The greatest masterpieces of this style are the gates and railings of the Place Stanislas in Nancy, by Jean Lamours, (Pl. 268-271).

Mr. Hoeber's title is misleading. It is not an encyclopaedia but a collection of 320 plates, examples of the period covered. The photographic work is excellent and the selections made with knowledge and intelligence. As a matter of elementary book making however it is melancholy to have to note that there is, for the plates, no index, list or table whatsoever. The only guide in the maze is the fact that the plates are arranged in periods, or more or less in chronological order. Another criticism, altogether irrelevant and pedantic, is that I wish Mr. Hoeber would not write "an Historical." The only rational rule here about the indefinite article, and the only one recommended by the Oxford Dictionary, is to drop the "n" before any vowel sound. If you write "an" before "h" it means that the "h" is not pronounced, and the "h" of history *is* pronounced:—which evidently has nothing to do with ironwork.

—ARTHUR W. COLTON

TOWARDS A NEW ARCHITECTURE

LE CORBUSIER.

Towards a New Architecture. Translated from the thirteenth French edition with an introduction by Frederick Etchells. Payson and Clark, Ltd., New York. (1927). \$6.00. xvii+289 pp. Fully illustrated. Cloth.

Le Corbusier is the pen-name of the Swiss architect Charles-Edouard Jeanneret, who works in Paris in collaboration with his cousin, Pierre Jeanneret, and whose designs for the Palace of the League of Nations, the only ones retained from the official competition, it seems possible to hope will actually be executed. As a theoretician Le Corbusier has stated the problem of twentieth century architecture. As an artist and a builder he has come as near as is perhaps yet possible to the solution of that problem. At last his immensely stimulating book, *Vers une Architecture*, which with its companion volumes on *Urbanisme* and *L'Art Dé oratif d' Aujourd'hui*, expounds his theories, and illustrates—not too adequately—his work, is available for the English and American reader in the excellent translation by Mr. Etchells with all the original illustrations.

Le Corbusier's style of writing is staccato and

aphoristic; his vocabulary, as so frequently with original thinkers, is quite his own. With his difficult task of translation Mr. Etchells has succeeded admirably and he has used his editorial discretion only in very minor omissions of topical allusions hardly of meaning or interest to the non-French reader. In addition his introduction provides for the book a calm and rather fatalistic presentation which the present reviewer, carried away by Le Corbusier's enthusiasm, finds it hard to emulate.

Enthusiasm, which Stendhal held was the one sin that the French bourgeois could not pardon, Le Corbusier has in the highest degree and this enthusiasm appears not only in his treatment of the architecture of the future, but as well in his attitude toward that of the past. I doubt that his photographs of the Akropolis are really finer than those of Professor Kennedy of Smith College, or of the Orbis Terrarum, but never has the Parthenon seemed a more incredible summit of human achievement than in connection with the ardor of this text and the suggestiveness of these analyses.

The enthusiasm and sensitiveness awakened in this Swiss architect by his visit to Greece as a student in 1910 seem at last to have found almost adequate expression in his houses of the last year at Boulogne-sur-Seine and at Stuttgart. The young student wrote of the Akropolis: "The physical impression is that a deeper breath has expanded your chest: across the rock, bare of its ancient paving, an unknown gaiety rushes you forward, and a new joy in admiration throws you back from the temple of Athena to the temple of Erechtheos and from there to the Propylaeon, from beneath whose portico you see the dominating block of the Parthenon project sturdily its horizontal architrave, opposing to the concerted landscape its front, a proud and glorious affirmation." He speaks further on in his notebook published in the *Almanach d' Architecture Moderne*, of "the perilous hours under the brilliant sun of the Akropolis, which provoke in us an insupportable doubt in the force of our force, in the art of our art." He saw only too clearly that "the final Hellenism is precisely in the minute details, and the names of Iktinos, of Kallikrates and Pheidias are attached to the very annulets of the echinus as to the supreme mathematic of the temple." And he expressed what all students have felt on the Akropolis: "Those who practising the art of architecture find themselves at some hour of their career with brain empty, and heart broken before the task of giving a living form to lifeless matter, will conceive the melancholy of these soliloquies in the midst of ruin,—these frozen conversations with mute stones. Shoulders laden with heavy presentment, I have often left the Akropolis not daring to envisage that it would be necessary for myself

one day to build." Returning to Western civilization he received a new and more bitter stimulation. "Progress is like Attila. To what horrible levelling are we coming? Theoretically all should be tending toward a unity more masterly, more grandiose. Is it true? Why is our progress so ugly? Have we a taste for art? Is it not a delusion to wish to make more of it? Will we never more create Harmony? Does the crowd still wish something more from us as artists?"

From this questioning there arose in the years after the War in articles in the review *L'Esprit Nouveau*, a positive theory and this theory is stated in *Towards a New Architecture*. The theory is not formally presented but for those who, from the chapters on liners and airplanes, may fear to find here madness, exoticism, it seems worth while to say that the theory of architecture set forth by Dr. Rhys Carpenter, Director of the American School in Athens, in his *Aesthetic Basis of Greek Art*, resembles in almost all essentials that of Le Corbusier. Dr. Carpenter's purely critical book is largely retrospective. He is not apparently cognizant of any problems which have arisen since the eighteenth century. Against this cool, abstract presentation, the vigorous heat, the constructive positiveness and the intellectual and emotional contemporaneity of *Towards a New Architecture* stand in the highest possible relief. For all its faults it is the one great statement of the potentialities of an architecture of the future and a document of vital historical significance.

And its faults are not few. Of the broken style I have spoken: this in a book which partakes of the nature of a manifesto is perhaps pardonable. But the very frequent repetitions of paragraphs and even of whole pages sometimes three or four times is a method of arrangement which cannot but be to the last degree irritating. It seems indeed as if the translator would have been more than justified, while keeping all the author's material, in using it but once where the author offended by using it several times. The title in English would be more satisfactory if it were less literally translated.

In conclusion a quotation from the notebook of a later architectural student with regard to the work of Le Corbusier at the Stuttgart Exposition this past summer may be of interest as an indication that the emotion which was stirred in Le Corbusier by the Parthenon, he now can stir in a newer generation by his own work which follows directly from the principles developed in *Towards a New Architecture*.

"... Yet all this uncertainty is over when one arrives at the two houses of Le Corbusier. One walks here in a new air: it is to be raised to a plane infinitely higher. Within the refined forms and serene lines of this mad architect (one remembers with some mis-

givings his bathroom whose walls are only shoulder high) that find their *Ursprung* in the ship's hull, in the airplane's wing, but are here how translated! how raised on high! is born an architecture in which one can truly hear the *song* of which Paul Valéry spoke in *Eupalinos ou l'architecte*. One had heard the prelude to this twentieth century song in the studio opposite the Reservoir Montsouris at Paris built for the painter Ozenfant in 1922, but the fuller orchestration in colour and the richer melody are unexpected. As well one senses much of the ascetic: the architectural feasting of the West is over; remains only the *fine champagne*."

HENRY-RUSSELL HITCHCOCK, JR.

THE A. B. C. OF AESTHETICS

LEO STEIN.

The A. B. C. of Aesthetics. Boni & Liveright. \$3.00.

FOR TWENTY years various people interested in art have derived stimulus from occasional discussions with Leo Stein. Obviously the logical thing for him was to write a book. And now that he has done it one is tempted to turn the words around and say that it is quite too obviously logical. In fact I have been wondering whether the editor did not make a mistake in entrusting the book for review to a mere art-lover like myself. The nature of the volume seems to call for discussion by a psychologist or a scientist, so completely have the processes of thought which may be classed as aesthetic monopolized the author's attention. In a work that sets out to be the pioneer in its field there is of course no contradiction in such concentration on the specifically scientific approach. But it is difficult to keep one's mind free of the idea that Mr. Stein is himself falling into one of the abstractions which he usually attacks, when we find that almost the whole book relies for its material on the phenomena of mental action rather than observation of specific works of art. Mr. Stein replies that there is nothing of that sort here because it seems to him unprofitable stuff. "Criticism as a process in which I tell you what I think will do very little to teach you to see," he continues, and "since there is, in my opinion, no importance in distinguishing good art from bad, though it may become unimportant that one should live so as to find good art more to one's purposes than bad, the only thing that I can regard as valuable and practicable is to show that certain ways of seeing will lead to a choice of better things."

At various other places in the book the author insists that no one has proved good art to be more desirable than bad and while it is true that in the "Data of Ethics" Herbert Spencer proved good superior to evil, we usually feel justified in taking such matters for granted. It is probably in the fact that

Mr. Stein sees need for proving things which to art-lovers are self-evident that the difference in point of view resides. Romain Rolland says of one of his characters: "She understood music but did not love it." I cannot avoid the opinion that Mr. Stein is endeavoring to perform the same feat in the matter of art.

Especially illuminative on this score are Mr. Stein's words about Cézanne: "There was a moment" he says, "when Cézanne brought me something fresh which I assimilated with great enthusiasm and joy. What Cézanne gave was important, but his own expression of it was limited, constrained, and in many ways extremely insufficient, and when I had made the assimilation I found very little of him left over that is endurable. For a while no painter excited my interest more vitally. Now no pictures interest me less. He is for me more completely the squeezed

lemon than any other artist of anything like equal importance. The aesthete can only with difficulty understand my attitude." I should say that there is one person who will have even greater difficulty in the matter and that is the artist. For any artist who has reached however slight an understanding of such a giant as Cézanne, knows that it is the distinguishing characteristic of this or of any other master to grow more vast the better he is known. Such a fact is fundamental, it is connected with the very nature of man's mind and the very nature of art; a system of aesthetics proceeding from an assumption the contrary of this is evidently built on unstable ground. Though page after page is filled with the paraphernalia of science, our suspicion only deepens that the substitute for a true appreciation of the masters is such as we can never accept.

WALTER PACH.

✓ LIST OF NEW BOOKS ON ARCHITECTURE AND THE ALLIED ARTS

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—◆— ARCHITECTURE

ANDERSON, WILLIAM JAMES, and R. P. SPIERS.

The Architecture of Greece and Rome. London: B. T. Batsford, Ltd., 1927. 2v. Front., illus., maps, plans, plates, table. 8°. (The Historical Architecture Library, v. 1-2.) 21 s. each vol. Imported by Scribner; American price \$7.50 each. 722.

v. 1., revised and rewritten by William Bell Dinsmoor.

v. 2., by Thomas Ashby.

Bibliography, v. 1., p. 201-211; v. 2., p. 175-179.

An enlarged and revised edition of a standard text.

BAUM, DWIGHT JAMES.

The Work of Dwight James Baum, Architect—with a foreword by Harvey Wiley Corbett, and an introduction and commentary text by Matlack Price. New York; W. Helburn, Inc., 1927. 10 l., 191 pl. on 98 l. Front. f°. \$20.00. 728.

The plates illustrate domestic architecture and are classified by the type of house, whether colonial, Italian, English or Dutch colonial. They include reproductions of floor plans, some few measured drawings, and photographs of exteriors and of interior detail.

BELLOT, PAUL.

A Modern Architectural Work. Boston; M. Jones Co., 1927. 31 p. 16 plans, 100 mounted pl. (part col'd). f°. \$50.00. 500 copies only printed. 726.

This volume presents the ecclesiastical buildings of a French architect who entered the religious order of the Benedictines. He has worked in England and Holland. His work illustrates an interesting use of brick; employed both structurally and decoratively.

BENNETT, THOMAS PENBERTHY.

Architectural Design in Concrete. The photographs compiled by F. R. Yerbury. London; E. Benn, Ltd., 1927. 24 p. 100 pl. 4°. 30s. 721.97.

The text is a brief historical résumé, followed by a discussion of the characteristics of design in concrete and specific comment upon individual buildings. The plates cover work in Great Britain, France, Germany and the United States, and include many examples in the modernistic manner.

BRIGGS, MARTIN SHAW.

The Architect in History. Oxford: Clarendon Press, 1927. xii. 400 p. Front., plans, plates, ports. 12°. 10s. American edition published by Oxford University Press at \$3.75. 720.9.

Mr. Briggs studies the status and function of the individual architect, analyzes his relationship to the professional and social background of his period, and examines his part in the final embodiment of the architectural design. Chronologically, the architect is studied from the period of his first emergence to the end of the Middle Ages, and is then closely followed through the Renaissance period in Italy, France and Britain. The concluding chapter covers the nineteenth century in England.

COLAS, RENÉ.

Le Style Roman en France—dans l'architecture et la décoration des monuments,—accompagné de 144 planches hors texte en phototypie. Couverture en couleur dessinée par Jean-Charles Contel. Paris: R. Colas, 1927. 2 pl., 7-59 p. 4°. 100 fr. 723.44.

The text begins with a discussion of the salient features of Romanesque architecture and sculpture, and is followed by pertinent comment upon the individual buildings and details illustrated in the plates. There is a companion volume for French Gothic.

HAUTECOEUR, LOUIS.

L'histoire des Châteaux du Louvre et des Tuileries—tels qu'ils furent nouvellement construits, amplifiés,

embellis, sous le règne de sa majesté le roi Louis XIV, dit le Grand, par les plus habiles architectes, peintres et sculpteurs de son temps; écrits par Louis Hauteœur; préface de M. Pierre de Nolhac. Paris: G. van Oest, 1927. vii. 239 p. Front., illus., plans, plates, ports. 4°. 36 fr. (Swiss). 724.143.

A very detailed study, based upon contemporary documents, plans and engravings, with a chapter on the court life of the period. The introduction reviews the earlier literature of the subject, and there are two valuable indexes of place and proper names. Hauteœur also wrote the short introduction to two large volumes of plates of the Louvre and Tuileries which were published in Paris in 1924 by Morancé in his series Grands Palais de France.

KILHAM, WALTER H.

Mexican Architecture of the Vice-Regal Period. New York; Longmans, Green and Co., 1927. 221 p., 1 l. Incl. plates. 8°. \$5.00. 920.972.

An historical introduction outlines the general development of Mexican architecture, with some consideration of local influences and of the contribution of individual Mexican architects. The vice-regal period is the three hundred years from 1521 to 1821. There are explanatory notes on each of the 84 plates.

MARIETTE, JEAN.

L'architecture française—réimpression de l'édition originale de 1727. Publiée par les soins, avec une introduction et une table des matières de M. Louis Hauteœur. Parts 1-4. Paris: G. van Oest, 1927. Plans, plates. f°. (Les classiques de l'architecture.) 300 fr. (Swiss). 724.14

Parts 1-4 contain 170 plates.

The text is a descriptive and bibliographical history of the eighteenth century volumes as published by Mariette. Copies of the original are rare and show variants in their unnumbered engravings, but this reprint is based on a comparison of various copies, the plates are numbered and the last volume will contain an index of architects, and a topographical and alphabetical list of buildings.

NEWCOMB, REXFORD.

The Spanish House for America—its design, furnishing, and garden; with a frontispiece in color and 97 plates of Spanish houses and their details. Philadelphia & London, J. B. Lippincott Co., 1927. 164 p. Col. front., illus. (incl. plans). 4°. \$3.50. 724.973

Bibliography, page 163-164.

Professor Newcomb attempts only to "set forth in short space and easy terms the salient features of this lovable style". After a short résumé of the historical evolution of the Spanish house, he continues in succeeding chapters to deal with special details such as walls, doorways, balconies, patios, etc.

OBERST, JOHANNES.

Die Mittelalterliche Architektur—der Dominikaner und Franziskaner in der Schweiz. Zürich; O. Füssli. Cop. 1927. 179 p. incl. diags., illus., plates. 4°. 19.20 fr. (Swiss). 726.7

Bibliography, page 176-178.

A study of one special aspect of the ecclesiastical architecture of Switzerland. It includes both a general history of the building activity of these religious orders and an account of individual monasteries. The volume is illustrated by plans, drawings, and reproductions of photographs and engravings.

POPE, JOHN RUSSELL.

Architecture of John Russell Pope,—with introductory text by Royal Cortissoz. New York; W. Helburn, Inc., 1924-1927. \$7.50 each part. 724.973

Volume 2, parts 2 and 3 appeared in 1927 as a portfolio of 76 plates.

The illustrations include the following buildings:

Union Station, Richmond, Va.

N. Y. State Roosevelt Memorial, New York City.

Memorial to Roosevelt, Washington, D. C.

City Hall, Plattsburg, N. Y.

Macdonough Memorial, Plattsburg, N. Y.

Lincoln Memorial, Hodgenville, Ky.

Stewart & Wm. B. Leeds Memorial, Woodlawn Cemetery, New York.

Resthaven Mausoleum, Elmont, N. Y.

Henry E. Huntington Mausoleum, San Marino, Cal.

REAGAN, OLIVER.

American Architecture of the Twentieth Century—a series of photographs and measured drawings of modern, civic, commercial and industrial buildings. New York; Architectural Book Pub. Co. Inc. Cop. 1927. Parts 1-2. Plates. f°. \$8.50 each part. 725

Each part contains twenty plates.

Part 1 has plates of the following buildings:

Bowery Savings Bank, New York City.

(York & Sawyer, architects.)

Shelton Hotel, New York City.

(Arthur Loomis Harmon, architect.)

American Radiator Building, New York City.

(Raymond Hood, architect.)

Ford Engineering Laboratory, Detroit, Mich.

(Albert Kahn, architect.)

Part 2 has plates of the following buildings:

New York Telephone Building, New York City.

(McKenzie, Voorhees & Gmelin, architects.)

U. S. Army Supply Base, Brooklyn, N. Y.

(Cass Gilbert, architect.)

Hollywood Terminal Warehouse, Hollywood, Calif.

(Morgan, Walls & Clements, architects.)

Public Library, Indianapolis, Ind.

(Paul P. Cret, & Zantzinger, Borie & Medary, associated architects.)

VERNEUIL, MAURICE PILLARD.

L'art à Java. Les temples de la période classique indo-javanaise: Tjandi Kalasan, Tjandi Mendout, Boroboudour, Tjandi Prambanan. Paris; Librairie Nationale d'art et d'histoire, 1927. 88 p. 96 pl. 4°. 220 fr. 722.4

Bibliography page 83-84.

The purpose of this volume is a detailed study of these four Javanese temples as representative of the period of highest architectural development. Several introductory chapters sketch briefly the history of Java and discuss the relationship of Hindu religious thought to Javanese art.

ALLIED ARTS

BIRD, W. HOBART.

Ancient Mural Paintings—in the churches of Gloucestershire. Gloucester, England; J. Bellows, 1927. 38 p. Front., illus., plates. 4°. 8s.6d. 729.4

The preface forms a brief history of early mural painting in England. Then follows an alphabetical list of towns, with a record of the subject, type of decorative motive, and more or less approximate date of the murals still remaining in the various churches of this English county.

BRACKETT, OLIVER.

An Encyclopaedia of English Furniture—a pictorial review of English furniture from Gothic times to the mid-nineteenth century. London; E. Benn, Ltd., 1927. vii. 14 p. 310 plates. f°. £2 2s. 749

"The aim of this book is to illustrate in a compact form all types of English furniture. A few pictorial illustrations have been introduced as well as views of interiors, in order to give some idea of the background of furnished rooms at different periods."—Introductory note. The accompanying text is a brief review of the distinguishing features of the principal furniture periods.

COOMARASWAMY, ANANDA KENTISH.

History of Indian and Indonesian Art. New York; E. Weyhe, 1927. 295 p. Maps, plates. 4°. \$17.50. 722.4

Bibliography, page 214-228.

"A synthetic survey of Farther Indian, Indian and Indonesian arts is for the first time attempted," by the Keeper of Indian and Muhammadan art, Museum of Fine Arts, Boston, Mass.

There is a description of each individual plate, a very complete index to the text and to the 400 illustrations. Architecture and sculpture are especially emphasized.

EIDLITZ, ROBERT JAMES.

Medals and Medallions Relating to Architects—compiled and edited and reproduced in great part from the collection of Robert James Eidlitz. New York; Privately printed, 1927. xxxv. 190 p. Illus., 125 pl. f°. \$40.00. 737

Bibliography, p. xxix-xxxiii.

References for biographical data, xxxv-xxxvi. 150 copies only printed.

An elaborate volume on a specialized branch of numismatics representing the result of many years of a collector's enthusiasm. The text is an alphabetical list of architects, with a short biographical sketch of each individual, and a detailed description of the medals relating to him. There are over a thousand illustrations on 125 plates, and the volume has an index of architects, and a second index of engravers, sculptors, designers, etc.

An Encyclopaedia of Iron Work—examples of hand wrought ironwork from the Middle Ages to the end of the eighteenth century, with an historical introduction by Otto Hoever. New York; E. Weyhe, 1927. xxx. p. l., 320 pl. f°. \$15.00 739

The 30 text pages describe the characteristic motives of design in ironwork of the Gothic, Renaissance and Baroque periods. The series of 320 plates illustrate, in clear detail, typical examples of this art.

HALLBAUM, FRANZ.

Der Landschaftsgarten—sein Entstehen und seine Einführung in Deutschland durch Friedrich Ludwig von Sckell, 1750-1823. München; H. Schmidt, 1927. 272 p. Front., (port.), illus. (incl. plans). 4°. 18 marks. 710

Bibliographical footnotes.

This volume falls into two parts. The first part deals with the theory, principles and development of landscape architecture. The second part is a monograph on the life and work of F. L. von Sckell. The text plates are 126 in number, and there are indexes of both place and personal names.

MARILLIER, HENRY CURRIE.

History of the Merton Abbey Tapestry Works—founded by William Morris. London; Constable and

(Books received from publishers are listed elsewhere)

Co., Ltd., 1927. 37 p. Col'd front. 28 pl. 4°. 7s. 6d. 746

A brief sketch of the artistic activity of William Morris is followed by a detailed history of the tapestry work, and by a complete chronological list of the tapestries down to 1927. This list gives size, designers, weavers, owners and source of design for every tapestry.

SARGENT, JOHN SINGER.

The Work of John S. Sargent, R. A.—with introductions by J. B. Manson and Mrs. Meynell. London; William Heinemann, New York; C. Scribner's Sons, 1927. 28 p., l., 88 pl., f°. English price, £6 6s. American price, \$60.00. 759.1

Sympathetic appreciations of Sargent as a portrait painter are followed by photogravure plates. This is an enlarged edition of an earlier volume published in 1903.

SCHUETTE, MARIE.

Gestickte Bildteppiche und Decken des Mittelalters. Bd. 1. Leipzig; K. Hiersemann, 1927. Plates (part col'd). f°. 300 marks each volume. 746

Contents: Bd. 1. Die Klöster Wienhausen und Lüne. Das Lüneburgische Museum.

This is the first volume of an elaborate publication relating to German tapestry and embroidery of the mediaeval period. It makes available in its sixty-two excellent reproductions, including twenty colored plates, much material never before published.

SHERRILL, CHARLES HITCHCOCK.

Stained Glass Tours in Germany, Austria and the Rhinelands. New York; Dodd, Mead, 1927. xv. 304 p. Front., plates. 8°. \$4.00 729.8

This new volume of a familiar series has an introductory chapter which traces the evolution of German glass, and makes pertinent comparison with examples of other European work. The succeeding chapters describe in detail the glass to be found in individual cities.

TATLOCK, ROBERT RATTRAY.

Spanish Art—an introductory review of architecture, painting, sculpture, textiles, ceramics, woodwork, metalwork, by R. R. Tatlock, Royall Tyler, Sir Charles Holmes, H. Isherwood Kay, Geoffrey Webb, A. F. Kendrick, A. Van de Put, Bernard Rackham, Bernard Bevan, Pedro de Artiñano. New York; E. Weyhe, 1927. 121 p. Col'd front., map, plates (part col'd). f°. (Burlington Magazine Monograph, No. 2.). \$15.00 709.461

Bibliography, page 115-121.

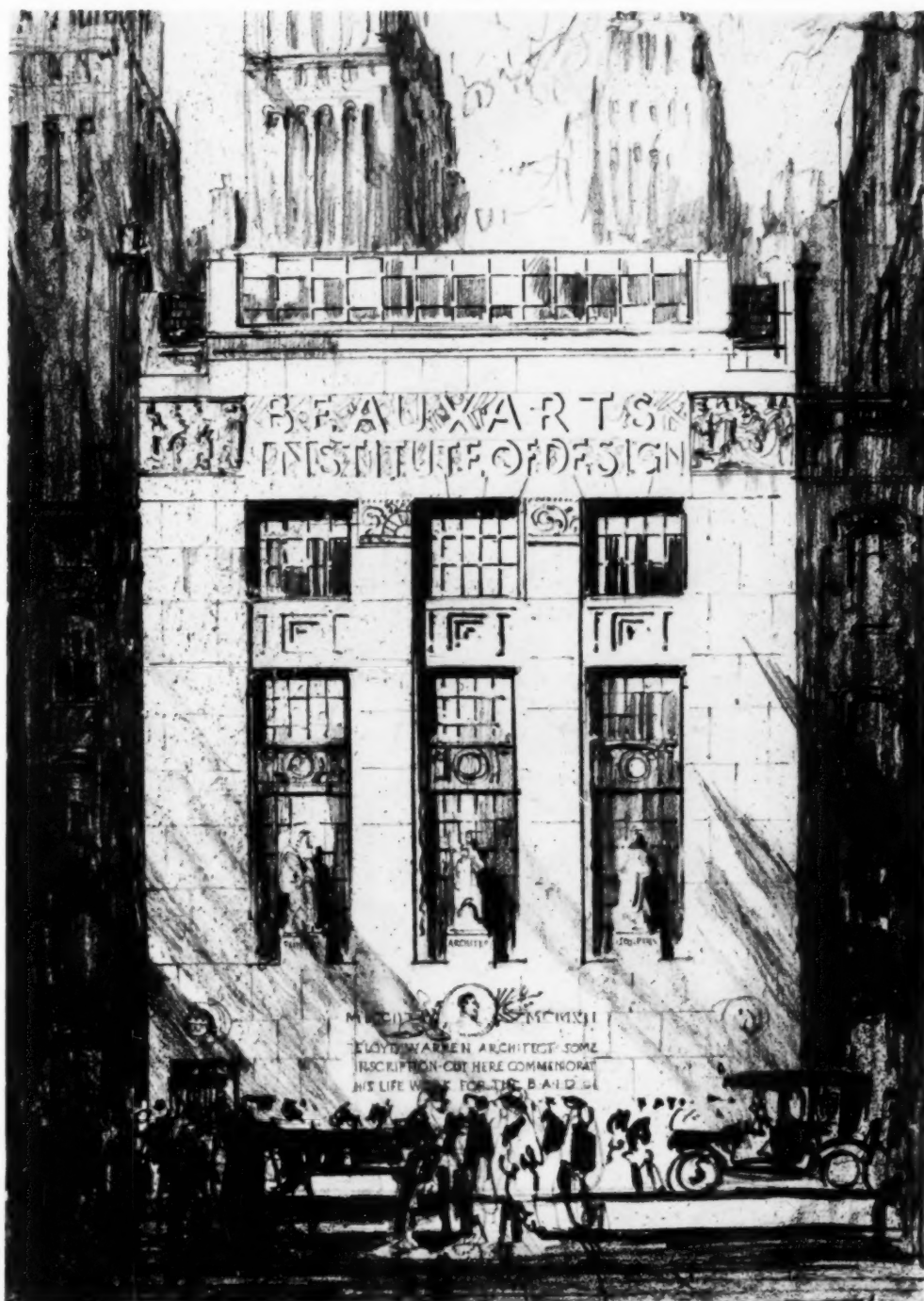
The various subjects are discussed by special contributors, each section has a number of representative illustrations; and the volume serves as an excellent general survey of the subject. The first monograph of this series dealt with Chinese art.

TURNER, LAURENCE.

Decorative Plasterwork in Great Britain—with an introduction by Arthur T. Bolton. London; Country Life, Ltd., 1927. xxxviii, 271 p. Front., illus. (incl. plans). f°. £3 3s. American edition, published by E. Weyhe at \$22.50. 729.66

The introduction gives an "historical outline of the architectural changes affecting the design of domestic interiors from Henry VIII to the outbreak of the French Revolution". The chapters that follow describe typical plasterwork of successive reigns. The plates interspersed with the text are many in number and clear in detail.

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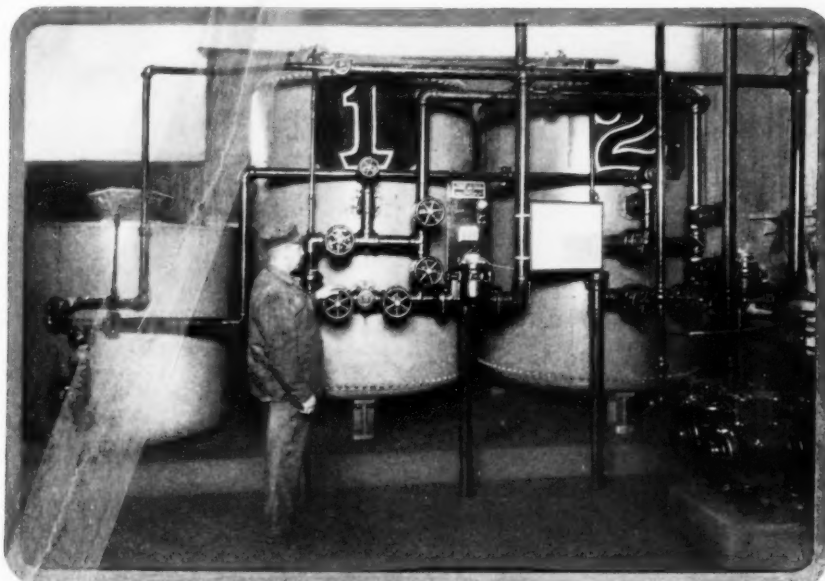
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THE ARCHITECTURAL RECORD

NOTES IN BRIEF

ANNOUNCEMENTS

THE ARCHITECTURAL LEAGUE OF NEW YORK has moved to its new club house at 115 East 40th Street, New York City.

THE ILLINOIS SOCIETY OF ARCHITECTS, the Chicago Chapter of the A. I. A. and the North Shore Association of Architects have each appointed a committee representative to consider ways and means for providing a suitable memorial to Louis H. Sullivan.

THE ARCHITECTS OF LOS ANGELES have their own building. It is the first building to be erected on the western coast devoted exclusively to the interests of architects and the building trades.

MILTON B. MEDARY, JR., President of the American Institute of Architects, has been elected an Honorary Member of the Society of Landscape Architects "in consideration of his valuable services in the field of architecture and in view of his unselfish efforts to assist cooperation of a desirable kind among practitioners in the allied arts".

ABOUT forty Pasadena architects and draftsmen gathered together at luncheon last June and organized a club on a temporary basis to see if such a club would succeed. The result exceeded the fondest hopes of the charter members. Since its inception, the club has met weekly for luncheon having as a speaker one of its own members or some representative of the material trades. They have visited buildings under construction, including the new "Civic Center" and other city planning projects; also, and most notable, a visit to Santa Barbara.

THE scenery for the play "The Ladder," now showing in New York City, was designed by J. Monroe Hewlett, architect, in collaboration with his brother, A. T. Hewlett.

THE SOCIETY OF BEAUX-ARTS ARCHITECTS have selected January 27, 1928, as the date for the Annual Beaux-Arts Ball.

THE sixty-first convention of the American Institute of Architects will be held in St. Louis, May 16, 17 and 18, 1928. St. Louis was substituted for Charleston, S. C.

THE FONTAINEBLEAU SCHOOLS OF ARCHITECTURE, PAINTING, SCULPTURE AND MUSIC, established since the war in the Palace of Fontainebleau, have now been officially recognized by the French Government and the Ministry of Public Instruction of France. The purpose of the schools is to promote and otherwise stimulate interest in architecture and other arts by American students in France.

RECENT BOOKS BY ARCHITECTS

Publishers' notices of the past few months include the following books by American architects:

Mexican Architecture of the Vice-Regal Period by Walter H. Kilham of Boston (N. Y., Longmans, Green & Co.)

The Story of Architecture in America by Thomas E. Tallmadge of Chicago (N. Y., W. W. Norton Co.)

The Spanish House for America by Rexford Newcomb of the University of Illinois (Phila., J. B. Lippincott Co.)

Ruined Abbeys of Great Britain—

a new edition by Ralph Adams Cram of Boston (Boston, Marshall Jones.)

New Backgrounds for a New Age by Edwin Avery Park, Assistant Professor of Architecture at Yale University (N. Y., Harcourt, Brace.)

"This book," says a reviewer, "is the last word in interpreting for the alert the somewhat startling trend in decorative art."

Charles Z. Klauder is preparing a book on University Planning and Design for the Carnegie Corporation.

CURRENT EXHIBITIONS

Architectural League of New York Exhibition, Fine Arts Building, 215 West 57th Street, New York City, February 3 to March 4, 1928.

Intimate Garden Sculpture in relation to its setting—The Arden Gallery, December 6, 1927, to January 8, 1928.



Wide World Photos

1 2 3 4 5 ARCHITECTS DESIGN THEIR OWN BUILDING—THE NEW BEAUX-ARTS INSTITUTE OF DESIGN. See page 79

In foreground: 1, J. Clarence Levy; 2, Philip A. Cusachs; 3, George A. Licht; 4, Henry Hornbostel; 5, Raymond Hood

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HOME COMFORT

Patented, noiseless, easy running pulleys, absolutely accurate construction, exclusive patented features to allow easy and economical use of wide blind stops, all help Andersen Frames to insure *Home Comfort*.

ECONOMY

Standardized and specialized manufacture, quantity buying, and big production make it possible to market Andersen Frames at a reasonable price. In value, labor and time saving Andersen Frames mean *Economy*.

ANDERSEN LUMBER CO.

BAYPORT, MINN.

BEAUTY

Carefully proportioned, easily adapted to any designer's wishes, casings of genuine white pine take paint smoothly—these qualities of Andersen Frames insure building *Beauty*.

CONVENIENCE

Andersen Frames, handled nationally by leading jobbers and lumber dealers only, are so distributed as to be available to builders everywhere for *Convenience*.

ASK THE ANDERSEN FRAME USER

TRAVELLING EXHIBITIONS

(Available to architectural clubs and chapters)

Domestic Architecture—An exhibition assembled by the New York Chapter of the A. I. A. Fifty-one houses designed by leading architects of the New York Chapter. Rental Fee \$15.00

Landscape Architecture—Photographs, sketches and plans of private estates, gardens, parks, etc. Rental Fee \$15.00

Interior Decoration—Work of students of the New York School of Fine and Applied Art. Exhibit includes drawings, water color sketches and designs of interiors, furniture, etc. Rental Fee \$10.00

Drawings and Sketches by Claude Bragdon—One hundred and thirty-five drawings and sketches in color by Mr. Bragdon for Walter Hampden's dramatic productions of "Hamlet," "Macbeth," "Cyrano de Bergerac" and other plays. Rental Fee \$25.00

The Philadelphia Water Color Club Rotary—Selected from the last annual exhibition held at the Pennsylvania Academy of the Fine Arts, November 6—December 11, 1927. Rental Fee \$50.00

The above exhibitions are sent on tour by the American Federation of Arts, Barr Building, Farragut Square, Washington, D. C. Full information may be obtained by correspondence with the Federation Secretary.

Beaux-Arts Institute of Design Drawings—By students in schools of architecture and ateliers, including Paris Prize drawings (1927) and selected projects of this year. Arrangements for travelling exhibits may be made by correspondence with the Secretary of the Beaux-Arts Institute of Design, 126 East 75th Street, New York City.

Etchings—Of subjects architectural in character by John Taylor Arms, Architect and President of the Brooklyn Society of Etchers. Arrangements made by correspondence with artist, 101 Park Avenue, New York City.

Early American Architecture—Mounted photographs of early American houses and public buildings, with views of colonial interiors in the Museum. Arrangements by correspondence with Mr. Huger Elliott, Director, Extension Division, Metropolitan Museum of Art, New York City.

COMPETITION FOR THE PRIX DE ROME

This annual competition for Fellowship in Architecture at The American Academy in Rome is open to unmarried men not over thirty years of age who are citizens of the United States. The Academy has increased the stipend to \$1500 a year, with an allowance of \$500 for travel in addition to the present

annual allowance of \$50 to \$100 for material and model hire. Residence and studio are provided free of charge at the Academy and the total estimated value of each fellowship is about \$2500.

In architecture, graduates of accredited schools will be required to have had architectural office experience of six months, and men who are not graduates of such schools may enter the competition if they have had at least four years of architectural office experience and are highly recommended by a Fellow of the American Institute of Architects.

Entries for all competitions will be received until March 1st. Circulars of information and application blanks may be secured by addressing Roscoe Guernsey, Executive Secretary, The American Academy in Rome, 101 Park Avenue, New York City.

THE JAMES HARRISON STEEDMAN MEMORIAL FELLOWSHIP IN ARCHITECTURE 1928

The Governing Committee of the James Harrison Steedman Memorial Fellowship in Architecture announces the third competition for this Fellowship, to be held in the Spring of the year 1928.

THE FELLOWSHIP

This Fellowship is founded in memory of James Harrison Steedman, M.E., Washington University—1889, First Lieutenant U. S. Naval Reserves, Assistant Engineer Officer U. S. S. Oklahoma in 1917 and 1918, who at the age of fifty, suffering from a malady curable only by rest, refused to quit his post and knowingly made the great sacrifice.

The value of this Fellowship is represented by an annual award of Fifteen Hundred Dollars, to assist well qualified architectural graduates to benefit by a year in travel and the study of architecture in foreign countries, as determined by the Committee and under the guidance and control of the School of Architecture of Washington University.

QUALIFICATIONS OF CANDIDATES

This Fellowship is open on equal terms to all graduates in architecture of recognized architectural schools of the United States. Such candidates, who shall be American citizens of good moral character, shall have had at least one year of practical work in the office of an architect practicing in St. Louis, Mo., and shall be between twenty-one and thirty-one years of age, at the time of appointment to this Fellowship.

REGISTRATION

Application blanks for registration can be obtained at any time upon written request addressed to the head of the School of Architecture of Washington University, St. Louis, Mo., to whom all candidates are required to forward their application blanks properly filled out not later than January 19, 1928, as well as requests for supplementary information relative to the rules and regulations governing the Competition.

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these *standard*
casement units

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Lupton Windows of Steel

THE ARCHITECTURAL RECORD

NEWS OF THE FIELD

THE AMERICAN INSTITUTE of Quantity Surveyors, with national headquarters at 510 N. Dearborn St., Chicago, announce the Third Annual Convention of the Institute, to be held at New York City in 1928 on June 25, 26 and 27. Further particulars may be secured from Mr. G. Szmak, Chairman of Publicity Committee, 945 Main St., Bridgeport, Conn.

THE consolidation is announced of the Minneapolis Heat Regulator Company with the Honeywell Heating Specialties Company, to form the Minneapolis-Honeywell Regulator Company. The first thermostatic regulator was invented in 1883, the patent being acquired by the predecessor of the Minneapolis Heat Regulator Company, the latter name coming into existence in 1912. The Honeywell Heating Specialties Company was originally organized in 1926. Mr. W. R. Sweatt, Chairman of the board of the newly formed company, states that the consolidation will permit a wider range of products, broader distribution and more extensive service facilities, together with important economies in manufacture and marketing.

IT IS WITH REGRET that we chronicle the death of Mr. CHARLES G. RICKLEFS, vice-president of the Beardslee Chandelier Mfg. Co. Mr. Ricklefs was a valued member of the Beardslee directorate and his exceptional ability as a designer of artistic lighting fixtures found scope for expression in many of the finest buildings erected in this country during the past decade.

SALE OF THE WINDSOR CEMENT COMPANY OF HARTFORD, CONN., has been announced by the United States Gypsum Company, which has operated this concern since 1921. The purchaser is the City Coal Company of Hartford, Conn., and the business will be continued under its own name. This sale of a retail business is in line with the present policy of the United States Gypsum Company, which takes the stand that its business is one of manufacturing and wholesaling and not retailing.

THE TILE AND MANTEL CONTRACTORS ASSOCIATION OF AMERICA will meet in convention at St. Petersburg, Florida, February 7-12, 1928. Particulars may be secured from Mr. J. Lodwick, 208 Board of Trade Building, St. Petersburg, Fla.

A MERGER OF AMERICAN BLOWER COMPANY OF DETROIT, MICHIGAN, for over forty years (with its predecessors) engaged in the manufacture of fans, blowers and heating apparatus, and occupying a leading position in that line, will follow negotiations now pending with American Radiator Company. If consummated the latter will acquire substantially all of the property and assets of American Blower Company. Its organization will remain intact and the business conducted by a new company to be known as American Blower Corporation. The consideration will be in shares of common stock of American Radiator Co. of the value of about four million dollars.

As a result of a recent fire which destroyed the machinery and equipment of the main plant of The Carney Company, Mankato, Minnesota, many users of Carney Cement have inquired as to the ability of the company to make prompt deliveries. It has been the practice of The Carney Company to close down the Mankato plant each year for a few weeks for general overhauling and replacements. To do this, it has always been necessary to build up a large material reserve prior to the shut-down. Fortunately, this reserve was safely warehoused before the fire, so there need be no apprehension as to prompt shipment of orders, and the statement is made that the plant will be running "full blast" long before the reserve stocks are depleted.

MUCH interest has been shown by the architectural profession in the exhibition of German brickwork recently on view at 101 Park Avenue, New York. The exhibition consists of 550 photographs and a number of original drawings. All types of construction are covered, including public buildings, residences, industrial and office buildings, etc., and quite a few photographs of medieval buildings are shown. The exhibition, which is in the custody of the Common Brick Manufacturers Association of America, has already been shown in Chicago under the auspices of the Chicago Museum of Art. Cleveland and Detroit and eventually all of the leading cities in the country, will have the opportunity to examine the collection, and the collectors propose finally to present it to some school in America.

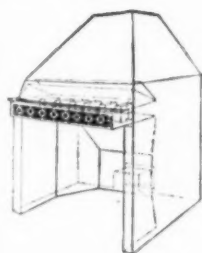
MEMBERS, Associate Members and guests of the National Slate Association will find much to interest them in the 1928 Slate Industry Conference, scheduled for January 17 and 18 at the Hotel Commodore, New York City. This will be the Sixth Annual Meeting, and arrangements have been made for a display of new and interesting developments in slate products. An interesting feature will be an inspection trip to outstanding uses of slate in the Metropolitan area, planned by the Slate Roofing Contractors group.

TO DEFINE with accuracy those particular types of eye trouble which are caused by insufficient or faulty lighting, a new word—"Optiphosis"—has been coined as a result of the thought and work devoted to light and its physiological effects, by the engineers of Curtis Lighting, Inc., Chicago, Illinois.

TO THE end that the fireproofing of the steel frames of buildings may be placed upon a more rational basis, and may be brought into conformity with the latest developments of scientific research, a committee of engineers, working under the auspices of the American Institute of Steel Construction, has recently completed a standard specification for the fireproofing of structural steel. Copies of the specification may be obtained from the American Institute of Steel Construction, Inc., 285 Madison Avenue, New York.

A black and white photograph of a family in a living room. A man sits in a large armchair on the left, reading a newspaper. A woman stands in the center, holding a book, with two children (a girl and a boy) standing beside her. Another man sits in a smaller armchair on the right, looking towards the group. The room features a brick fireplace, a bookshelf, and large windows.

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Heatilator Fireplace Unit

CONSTRUCTION STATISTICS

From the records of F. W. DODGE CORPORATION, Statistical Division. The figures cover the 37 states east of the Rocky Mountains and represent about 91 per cent. of the country's construction volume.

First Ten Months, 1927

Classification	TOTAL CONTRACTS		PLANNED BY ARCHITECTS		Per cent. of Total
	Number of Projects	Valuation	Number of Projects	Valuation	
Commercial Buildings	18,454	\$802,457,400	8,243	\$662,798,000	83%
Educational Buildings	4,039	324,806,800	3,223	309,206,200	95%
Hospitals and Institutions	1,023	134,888,300	821	125,960,200	93%
Industrial Buildings	4,676	411,169,300	1,876	168,127,200	41%
Military and Naval Buildings	132	7,291,800	53	3,563,700	49%
Public Buildings	945	64,032,900	622	55,382,200	87%
Religious and Memorial Buildings	2,392	138,801,100	1,796	128,921,800	93%
Residential Buildings	108,428	2,151,073,600	29,850	1,377,619,700	64%
Social and Recreational Projects	2,514	229,688,300	1,709	205,111,800	89%
Total building	142,603	\$4,264,209,500	48,193	\$3,036,690,800	71%
Public Works and Utilities	14,290	1,095,088,400	293	91,755,600	8%
Total construction	156,893	\$5,359,297,900	48,486	\$3,128,446,400	58%
Total construction first ten months, 1926	146,875	5,356,506,400	47,886	3,060,475,100	57%



Comparative Building Costs in 44 Cities

The table below gives comparative building costs in the form of index numbers based on New York City as 100. For example, building costs in Portland, Maine, average 18 per cent. less than in New York City; Portland's material price scale being 3 per cent. higher than New York's, and Portland's wage scale being 38 per cent. under New York's.

Since these figures cover conditions in March, 1927, there have undoubtedly been some changes in the relative positions of the different cities, but such changes have probably not been very great.

City	Building Costs	Material Prices	Wage Scales
New York	100	100	100
Pittsburgh	97	100	96
Cleveland	96	102	92
Dallas	93	104	85
St. Louis	92	86	96
New Haven	92	114	70
Chicago	89	86	90
St. Petersburg	88	100	79
Washington	87	89	86
Boston	87	92	84
Philadelphia	87	96	80
Rochester	87	96	79
Baltimore	86	88	85
Indianapolis	86	94	79
Salt Lake City	86	95	78
Cincinnati	85	92	80
Buffalo	85	97	76
Erie	85	103	71
Toledo	84	95	75
Detroit	84	95	75
Reading, Pa.	84	100	68
Denver	83	85	81
Kansas City, Mo.	83	85	81
Columbus	83	100	67
Houston	82	85	80
Grand Rapids	82	97	68
Portland, Maine	82	103	62
Des Moines	81	84	78
Louisville	81	86	76
San Francisco	81	89	74
Milwaukee	80	91	71
New Orleans	80	90	71
Seattle	79	83	76
Oklahoma	79	91	68
Memphis	78	88	68
Norfolk	78	95	62
Portland, Oregon	78	74	80
Sioux City, Iowa	77	88	66
Los Angeles	77	91	64
Richmond	76	94	59
Minneapolis	75	85	65
St. Paul	75	85	65
Atlanta	74	93	55
Nashville	72	91	54

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